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A NEW CRITICAL

REVIEW

OF THE

PUBLICK BUILDINGS, STATUES and ORNAMENTS,

In and about

LONDON *and* WESTMINSTER.

With some Reflections on the

Use of Sepulchral Monuments;

AS ALSO A

SCHEME

Shewing the

Dimensions of St. *Peter*'s Church at *Rome* and St. *Paul*'s Cathedral at *London*;

AND A

PREFACE, being an ESSAY on TASTE.

To all which is added,

AN APPENDIX,

CONTAINING

A Dispute between the *Weekly Miscellany* and the Author; and a compleat Alphabetical INDEX.

The SECOND EDITION, *Corrected.*

LONDON:

Printed by C. ACKERS in St. *John's-Street*;

For J. CLARKE at the *Golden-Ball* in *Duck-Lane*, near *West-Smithfield*. 1736.

MVSEVM
BRITAN
NICVM

TO THE

RIGHT HONOURABLE

THE

EARL of *Burlington*,

Knight of the Moſt Noble Order of the Garter.

My LORD,

THE deſign of this dedication is not to do honour to you, but myſelf; neither is it made by choice, but neceſſity: for as I always intended to inſcribe theſe papers to the greateſt genius, and moſt finiſh'd judge, 'twas impoſſible I could addreſs them to any body elſe.

WERE they upon any other ſubject but *Architecture* and *Publick Ornaments*, I ſhould think myſelf oblig'd

to make ſome apology for the liberty I have taken; but, as they treat of thoſe only, the publick would believe that no apology could juſtify me for not making you their patron.

YOU, my Lord, have, in a manner, a natural right to all acknowledgements of this kind; 'tis owing to you that taſte and elegance are ſo much the faſhion, and ſo well underſtood; your example has given a ſanction to ſcience; and even the vanity of being like you, has made as many converts to its cauſe, as a thorough love, and veneration for its excllencies.

I CAN'T tell under which claſs of admirers I am to be rang'd, but this I am certain of, I only deſcribe what you execute, and, like the critick to the poet, only apply the rules in theory, which you reduce into practice.

AFTER this confeſſion, my Lord, I know it will be expected that my remarks ſhould bear in them the ſame characteriſticks of harmony and beauty, as diſtinguiſh the compoſitions on which they are founded; or elſe it will be ſaid I have ſet up a ſtandard

to

to condemn myſelf. I know there is much reaſon to be afraid of this conſequence; but as every body will grant my firſt principles right, they may compliment my judgment ſo far at leaſt, and, if I have err'd in the application, it may be recollected ſtill in my favour, that few pupils make a figure in company with their maſter.

At a time, my Lord, when ſo much money is laviſh'd in building, and too often with ſo little pretence to beauty, or magnificence, it could not be unſeaſonable to publiſh ſome hints on a ſubject ſo frequently employ'd, and ſo ſeldom underſtood: I grant, indeed, if buildings could be read as eaſily as books, there would be no need of any comment of mine, and your Lordſhip's plans would be of more ſervice to the world, than the moſt refin'd ſpeculations. But as few have a like talent of laying out their fortunes with propriety, or making their own private judgment a publick ornament, I have ventur'd to warn them of the danger of at-

tempting what they are not equal to, or declaring their weakneſs at their own expence.

FOLLY in building is one of the moſt laſting reflections on a man's character, becauſe 'tis not only univerſally known in his own time, but is often perpetuated thro' many generations.

IT is incumbent, therefore on every man of quality and fortune, to weigh very ſeriouſly every undertaking of this nature, and not precipitate himſelf into an expence, that neither convenience, or grandeur can juſtify.

THE way to do this moſt effectually, is to conſult the models your Lordſhip has oblig'd the publick with, and then they will learn that beauty is firſt founded in ſimplicity, and harmony; and magnificence in propriety of ornament, and nobleneſs of imagination.

I am, My LORD,
Your Lordſhip's Moſt Obedient,
And Moſt Devoted
Humble Servant.

PRE-

PREFACE,

BEING

An ESSAY on TASTE.

WHAT we understand by taste, is the peculiar relish that we feel for any agreeable object; and is more or less perfect, according to the degree of judgment we employ in distinguishing its beauties. It ought always to be founded on truth, or veri-similitude at least; but we often find it to be only the child of opinion, or the mere result of accident. True taste is not to be acquir'd without infinite toil and study; and we are generally too indolent to accept of an advantage on such terms. This is the real occasion, why a false one is so apt to prevail, and, on a division of mankind, would number three to one in its own favour. All men are fond of being esteem'd witty, wise, or learned; but are willing to procure their reputation as easily as possible. They have sense enough to observe, how cheaply this is acquir'd by humour and fashion, to the prejudice of true understanding, and genuine politeness

liteneſs; and how zealous we are in promoting the follies we intend to practiſe. Like men of much ambition, and narrow fortune, we counterfeit the gaiety we can never purchaſe; and frugally flatter ourſelves, that our tinſel will be miſtaken for the real gold it was intended to imitate. I am ſorry 'tis in my power, to appeal to numberleſs facts for the truth of this aſſertion. Nothing is ſo common, as the affectation of taſte; and hardly any thing is ſo ſeldom found. Indeed the misfortune is infectious, and variety of incidents agree to make it almoſt univerſal. Bad principles of education, when young; an ill choice of acquaintance at entering into the world; the ignorance of thoſe that undertake to inform us, and continual prejudices of our own. But the frequency, or confirmation of an evil, ſhould never diſcourage us from endeavouring to ſurmount it; and if 'tis grown quite deſperate, there is the more neceſſity for oppoſing it with the greater vigour. There is ſo much depends on a true taſte, with regard to elegance, and even to morality, that I can't reſiſt the temptation of throwing in my mite to the publick, and recommending, to the utmoſt of my power, what I judge to be of ſo much advantage. The deſign of ſchools, the uſe of univerſities, the benefit of converſation, ſhould all centre in this great point; and no one can properly be ſtiled a gentleman, who has not made uſe of every opportunity to enrich his own capacity, and ſettle the elements of taſte, which he may improve at leiſure. There are numbers of perſons, who may juſtly claim reputation for a ſingle excellence, that in all others are defective, and inconſiderable, for the want of this general accompliſhment. A good taſte is the heightner of every ſcience, and the poliſh of every virtue: 'tis the friend of ſociety, and the guide to knowledge: 'tis the improvement of pleaſure, and the teſt of merit. By this we enlarge the circle of enjoyment, and refine upon happineſs. It enables us to diſtinguiſh beauty, wherever we find it, and detect error in all its diſguiſes. It obliges us to behave with decency and elegance, and quickens our attention to the good qualities of others: In a word,

'tis

'tis the aſſemblage of all propriety, and the centre of all that's amiable.

TRUTH and beauty include all excellence; and together with their oppoſites, are the only objects for the exerciſe of our cenſure, or admiration. The rightly diſtinguiſhing of them, is the proof of a good taſte, and what naturally leads to the perfection of judgment and apprehenſion. Truth, ſhould be conſider'd as the deſign in painting; and beauty, the colouring and decoration. Falſehood and deformity, are the contraſts of the groupe; and to be able to detect the one, we ſhould be capable of admiring the other. The mind, which is always employ'd in contemplating the firſt, or condemning the laſt, will be partial in its knowledge, and unjuſt in its deciſion. Prejudice, on either ſide, is foreign to a good taſte; and yet, thro' the frailty of human nature, both may meet in the ſame perſon together.

TO acquire that excellence perfectly, therefore, we muſt be impartial in our enquiry, and cool in our judgment; quick to apprehend, and ready to determine what is an error, and what a beauty; carefully examining, when we condemn, if the defect is not in our mind; and when we praiſe, whether we truly underſtand the object of our approbation. Many a miſtake has been made by not obſerving this rule. Beauties have been cenſur'd, for want of underſtanding; and errors extoll'd, becauſe in the maſque of truth.

TO reduce theſe hints into practice, I would again obſerve, that the influence of a good taſte is to be extended much farther than is generally imagin'd. 'Tis not confin'd only to writings of every kind, but intimately regards painting and ſculpture, comprehends the whole circle of civility and good manners, and regulates life and conduct, as well as theory and ſpeculation. In every one of theſe relations, 'tis alway to be obſerved, both in judging and acting. For want of it, in all, we daily ſee a thouſand abſurdities, that politeneſs would be aſham'd of, and reaſon condemn.

Pert-

Pertneſs paſſes for wit; dulneſs for decorum; lewdneſs for humour; diſſimulation for honour; and vanity for every accompliſhment.

'Tis *hard to determine whether there is an eternal difference in the eſſence of ſouls, or whether they exert themſelves, more or leſs vigorouſly, in proportion to the delicacy of the organs of the body they inform; or whether the force of education, habit, or ſociety, gives a ſuperior turn to the genius that poſſeſſes theſe advantages.*

'Tis *certain there is a wide difference in men, and, whatever is the cauſe, ſome are diſtinguiſh'd by ſo many perfections as almoſt elevate them above the rank of their fellow-creatures, and ſet them at an awful diſtance for the vulgar of mankind to wonder at. But how great ſoever is the capacity, infinite toil and labour are neceſſary to form it into beauty, and regularity; ſo many difficulties are to be ſurmounted, ſo many mortifications are to be endur'd, and ſuch a labyrinth of knowledge is to be ſtruggled thro', that, were not ambition to prompt us, and vanity to flatter, ſcarce one in a thouſand would have the courage to undertake ſo arduous a task, and not one in five hundred of them, have the reſolution or addreſs to accompliſh the end they had in view. The very proſpect would frighten us from attempting it; or paſſion, or indolence hinder our attaining it: but very few arrive even at the point they propos'd. None can ſay they have finiſh'd their journey; knowledge is infinite, and, when mortality has ſpun out its lateſt thread in the purſuit, we look forward with aſtoniſhment at the unbounded ſcene before us, and backward with contempt at the little portion our whole lives could compaſs. Nature ſeems to have done as much for us as we can do for ourſelves, and the utmoſt of our endeavours can be little more than to regulate, and poliſh the hints that ariſe from her. What is learning but a collection of that knowledge which nature had inſpir'd? and what politeneſs, but a refinement on thoſe pleaſures*

which

which ſhe has dictated? Let us look upon the grave and ſerious among the vulgar, and we ſhall ſee oeconomy and morality in miniature, and both as perfect as is needful to their circumſtance. Let us obſerve the frolick and gay, and their pleaſures are the ſame as ours, and have the decorings of elegance as well. Has refin'd and modiſh luxury a ſingle enjoyment that they don't admire, and imperfectly imitate? Let us purſue this thought a little farther, and we ſhall find our poetry, painting, ſtatuary, and muſick indulg'd among them; and, as in their original, labouring for perfection. What gathers together the numerous crowds that liſten to a wretched ſong in every ſtreet; but the rapture which poetry never fails to inſpire, and that ſoftneſs of heart which engages the attention, and charms every faculty? Why are their walls hung with ſcurvy pictures; but becauſe their hearts delight in every imitation of nature, and whatever they are fond of they are willing to poſſeſs? For ſtatuary they have images of wax, and earth, and clay, in abundance, made fine with painting and gilding, to atone for the want of true beauty, and real excellency. How many of them are ſo inchanted with muſick, as to make it the buſineſs of their lives, and ſometimes practiſe it with ſucceſs? All in general bear witneſs to its power, and, like Amphion's *ſtocks and ſtones, are tranſported with harmony. Such is the mechanical influence that the rudeſt ſketch of beauty and pleaſure has upon the moſt low and uncultivated minds, and ſo general is the confeſſion of all mankind in their favour! I think I may be indulg'd too in recommending this thought to men of education and quality. I think ſuch ſtudies, and ſuch employments would afford them more ſatisfaction than the preſent mode of diverſions, and would be far more worthy of their characters. Nature, 'tis plain, points them out to their conſideration, and their own ſtations in life ſhould make them their inſeparable companions. But inſtead of that, I ſpeak it with great concern, there are very few who have not ſtrove to mortify their reliſh for them, and done a violence to nature, in compliment to faſhion. Gaming and horſe-races are*

now the amuſements in vogue; and there are few who have courage enough to declare againſt them, even tho' they are contrary to their inclinations. True politeneſs ſeems in diſgrace with mankind, and 'tis abſurd to be its advocate. Where is the perſon who glories in being her admirer, in ſtemming the torrent of barbariſm in an abandon'd age, and doing juſtice to learning and virtue? Where is the guardian genius to merit, its nurſe, its patron, its friend, its father? Hence it is, that folly and affectation become univerſal; and elegance and knowledge are ſo little regarded. The man, with half a head, appears as wiſe now, as Janus *of old, with two. The imaginary difference of ſtature, between the moderns and the antediluvians, is hardly more remarkable, than the real diminution of the wit of this age, in compariſon with the laſt. We are quite degenerating to* Lilliputians; *a race of dapperwits; and there is not above a hair's breadth difference, between us and our leaders. If any of my readers ſhould be vain enough to diſbelieve me, I refer him to my pupil for demonſtration. In ſhort, the man who ventures barely to recommend a good taſte, is gaz'd at as a monſter; the growth of another clime; and without queſtion we ſhould be glad of a new* Don Quixote, *to deſtroy him as an enemy to our repoſe.*

ERRATA.

PAGE 54. *line* 20. *read,* the preſent earl of *Oxford,* and *Devereux* earl of *Eſſex. Ibid. l.* 29. *for* of *r.* to. *Page* 84. *l.* 2. *r.* piece. *Index, page ult. l.* 33. *r.* 73.

A NEW CRITICAL

REVIEW

OF THE

Publick BUILDINGS, STATUES and ORNAMENTS in, and about *LONDON* and *WESTMINSTER*.

AS nothing contributes more to the grandeur and magnificence of a city, than noble and elegant buildings, ſo nothing produces an heavier cenſure on a nation's taſte, than thoſe which are otherwiſe: 'tis for this reaſon highly laudable to ſtir up the publick to an attention to ſuch elegant and proper decorations as theſe, not only in regard to the fame of the people in general, but their intereſt too. One of the chief reaſons why *Italy* is ſo generally viſited by all foreigners of genius and diſtinction, is owing to the magnificence of their ſtructures, and their number and variety: they are a continual bait to invite their neighbours to lay out their money amongſt them, and one may reaſonably aſſert, that the ſums which have been expended for the bare-

ſight of thoſe elegant piles, have more than paid the original charge of their building. This *Lewis* XIV. was ſufficiently apprized of when he undertook *Verſailles*, and the company that ſingle fabrick only has drawn into *France*, has made that crown ample amends for the expence of erecting it; and they have both the uſe and reputation of it ſtill into the bargain.

'Tis high time therefore for us to look about us too, and endeavour to vie with our neighbours in politeneſs, as well as power and empire. Towards the end of king *James* I's reign, and in the beginning of his ſon's, taſte made a bold ſtep from *Italy* to *England* at once, and ſcarce ſtay'd a moment to viſit *France* by the way. From the moſt profound ignorance in architecture, the moſt conſummate night of knowledge, *Inigo Jones* ſtarted up a prodigy of art, and vied even with his maſter *Palladio* himſelf. From ſo glorious an out-ſet, there was not any excellency that we might not have hoped to obtain; *Britain* had a reaſonable proſpect to rival *Italy*, and foil every nation in *Europe* beſide. But in the midſt of theſe ſanguine expectations, the fatal civil war commenc'd, and all the arts and ſciences were immediately laid aſide, as no way concerned in the quarrel. What followed was all darkneſs and obſcurity, and 'tis even a wonder they left us a monument of the beauty, 'twas ſo agreeable to their natures to deſtroy.

WREN was the next genius that aroſe, to awake the ſpirit of ſcience, and kindle in his country a love for that ſcience which had been ſo long neglected: during his time a moſt melancholy opportunity offered for art to exert itſelf, in the moſt extraordinary manner: but the calamities of the preſent circumſtance were ſo great and numerous, that the pleas of elegancy and beauty could not be heard, and neceſſity and conveniency took place of harmony and magnificence.

What I mean is this; the fire of *London* furniſhed the moſt perfect occaſion that can ever happen

pen in any city, to rebuild it with pomp and regularity: this *Wren* foreſaw, and, as we are told, offered a ſcheme for that purpoſe which would have made it the wonder of the world. * He propoſed to have laid out one large ſtreet from *Aldgate* to *Temple-Bar*, in the middle of which was to have been a large ſquare, capable of containing the new church of St. *Paul*'s, with a proper diſtance for the view all round it; whereby that huge building would not have been cooped up, as 'tis at preſent, in ſuch a manner, as no where to be ſeen to advantage at all; but would have had a long and ample viſta at each end to have reconciled it to a proper point of view, and give it one great benefit which, in all probability, it muſt now want for ever. He farther propoſed to rebuild all the pariſh-churches in ſuch a manner as to be ſeen at the end of every viſta of houſes, and diſperſed in ſuch diſtances from each other, as to appear neither too thick, nor thin in proſpect; but give a proper heightening to the whole bulk of the city, as it filled the landſcape. Laſtly, he propoſed to build all the houſes uniform, and ſupported on a piazza, like that of *Covent-Garden*; and, by the water-ſide, from the *Bridge* to the *Temple*, he had planned a long and broad wharf, or key, where he deſigned to have ranged all the halls that belong to the ſeveral companies of the city, with proper ware-houſes for merchants between, to vary the edifices, and make it at once one of the moſt beautiful and moſt uſeful ranges of ſtructure in the world. —— But, as I ſaid before, the hurry of rebuilding, and the diſputes about property prevented this glorious ſcheme from taking place.

In our own times an opportunity offered to adorn the city, in ſome degree; and though the ſcarcity of ground in *London* will not allow as much beauty of ſituation as one would deſire, yet if the buildings were ſuited to their place, they would make a better figure than they do at preſent. I have now the late new churches in my eye; amongſt all which there are not five placed to advantage,

* It appears, that this writer had not ſeen Sir Chriſtopher's Plan, becauſe it does not reſemble

and ſcarce ſo many which are built in taſte, or deſerve half the money which they have coſt; a circumſtance which muſt reflect on the judgments of thoſe who choſe the plans, as well as the genius of the architects themſelves.

No nation can reproach us for want of expence in our publick buildings, but all nations may for our want of elegance and diſcernment in the execution. In the firſt place, there are very few of our fine pieces of architecture in ſight; they are generally hid in holes and corners, as if they had been built by ſtealth, or the artiſts were aſham'd of their works: or elſe they are but eſſays, or trials of skill, and remain unfiniſhed, till *Time* himſelf lays them in ruins. After this, 'tis unneceſſary to mention that our ſtructures are generally heavy, diſproportioned, and rather incumbered than adorned; beauty does not conſiſt in expence, or decoration; 'tis poſſible for a ſlight building to be very perfect, and a coſtly one to be very deformed: I could eaſily name inſtances of both kinds; but, as I propoſe to point out to my readers moſt of the edifices about town, that are worth conſideration on either ſide, I will not anticipate my deſign, but exemplify my meaning, as I proceed, and leave the publick to make uſe of it as they pleaſe.

To begin with the remoteſt extremity of the town: as there were no attempts, till lately, ever made there, to erect any building which might adorn it at all, there was the more neceſſity to be more particularly careful that the firſt deſign of this nature ſhould not miſcarry; and yet the four following churches which have been built at LIME-HOUSE, RATCLIFF, HORSLEY-DOWN, and SPITTLE-FIELDS, tho' they have all the advantage of ground which can be deſired, are not to be looked at without diſpleaſure. They are mere *Gothique* heaps of ſtone, without form or order; and meet with contempt from the beſt and worſt taſtes alike. The laſt, eſpecially, deſerves the ſevereſt condemnation, in that 'tis at a monſtrous expence, and yet is, beyond

yond queſtion, one of the moſt abſurd piles in *Europe*.

As a fabrick of antiquity, 'tis impoſſible to paſs by the TOWER without taking ſome notice of it; particularly, as 'tis viſited ſo much by the good people of *England*, as a place made venerable by the frequent mention which has been made of it in hiſtory, and famous for having been the ſcene of many tragical adventures: but I muſt caution thoſe of my readers who are unskill'd in architecture, not to believe it either a place of ſtrength, beauty, or magnificence: 'tis large and old indeed, and has a formidable row of canons before it, to fire on rejoicing days.

THE CUSTOM-HOUSE is a place, which by its uſe and ſituation, can hardly fail of being viſited by ſtrangers: I could have wiſhed therefore, on that account, and likewiſe becauſe we are more famous for our naval affairs than any thing elſe, that this building had been more coſtly and magnificent: it would make a ſeaſonable impreſſion on foreigners, even at their landing, of the majeſty and wealth of the *Britiſh* nation: to which let me add that its ſituation, by the water-ſide, gives it ſtill a juſter claim to grandeur and decoration, and 'tis pity ſo publick a building ſhould want what is ſo remarkably miſs'd.

I AM of opinion, if the directors of the *Eaſt-India* company had thought in this manner, they would have beſtowed a greater expence on their HOUSE, than appears in it at preſent: 'tis certainly unworthy their figure in the trading world, and would better ſuit with the common life of a ſingle director, than the pomp and ſtate of the whole body. The fabrick indeed is built in taſte; but there is not enough of it; and, if they had thought of adding a portico in the middle, 'twould have looked more like a finiſhed building than it does now: we might have endured it at leaſt, tho' we could not have praiſed it.

THE front of the CHURCH lately rebuilt in BI-

SHOPS GATE-STREET is, I think, more in taſte than moſt about town; the parts 'tis compoſed of are ſimple, beautiful, and harmonious, and the whole deſerves to be admired, for pleaſing ſo much, at ſo little expence.

BEDLAM is very well ſituated in point of view, and is laid out in a very elegant taſte; but, if I may preſume to find fault with it, the middle is not large, or magnificent enough for the whole, and, by being exactly the ſame, both in ſize and decoration, with the wings, ſeems even leſs, and more inconſiderable than it really is. Neither do the additions make any amends for this inconvenience, or appear of a piece with the reſt: the near neighbourhood of *Moorgate* too is ſomething of a blemiſh to this pile, becauſe 'tis built in the ſame ſtile with it, and yet is ſo far detached in its ſituation, that it puzzles the ſpectator to diſtinguiſh them aſunder, or reconcile them to each other.----The late removal of the wall, and entrance farther from the building has a fine effect, and the ſtatues on the top can never be ſufficiently admired, or praiſed: I am of opinion no fabrick in *Europe* can boaſt finer, either as to propriety of place, or excellency of workmanſhip.

FROM hence we may paſs on to the SOUTH-SEA-HOUSE, and there we ſhall have ſome reaſon to wonder that, when the taſte of building is ſo much improved among us, we ſee ſo little ſign of it here: at the ſame expence, they might have raiſed an edifice, which would have charmed the moſt profound judges: beauty is as cheap as deformity, with reſpect to the pocket; but 'tis eaſier to find money than genius, and that's the reaſon ſo many build, and ſo few ſucceed.

THE tower of St. MICHAEL'S CORNHILL, tho' in the *Gothique* ſtile of architecture, is undoubtedly a very magnificent pile of building, and deſerves very juſtly to be eſteemed the fineſt thing of that ſort in *London*.

THE MONUMENT is undoubtedly the nobleſt modern column in the world; nay, in ſome reſpects it

it may juſtly vie with thoſe celebrated ones of antiquity, which are conſecrated to the names of *Trajan* and *Antonine*. Nothing can be more bold and ſurprizing, nothing more beautiful and harmonious: the bas relief at the baſe, allowing for ſome few defects, is finely imagin'd, and executed as well: and nothing material can be cavill'd with, but the inſcriptions round about it. Nothing, indeed, can be more ridiculous than its ſituation, unleſs the reaſon which is aſſigned for ſo doing. I am of opinion if it had been raiſed where *Cheapſide-Conduit* ſtood, it would have been as effectual a remonſtrance of the misfortune it is deſign'd to record, and would at once have added an inexpreſſible beauty to the viſta, and received as much as it gave.

As ſome people are ignorant enough to admire the BRIDGE merely becauſe 'tis incumber'd with houſes from end to end; 'twill not be amiſs to obſerve that nothing can be more ridiculous than this invention, nothing can poſſibly offend the eye more, or extinguiſh ſo many beauties as might take place, in caſe this popular nuiſance was remov'd: ſuppoſe the preſent ſtructure of the *Bridge* below was ſtill to continue as it is, there would, at leaſt, be room for a magnificent breaſt-work and baluſtrade above, and the top would afford one of the fineſt proſpects in the world: on one hand a fleet of merchant-ſhips, equal in value and importance to half a nation; on the other, two of the moſt conſiderable cities in *Europe*, ſtretching along the banks of a beautiful river, and ending with a diſtant view of the adjacent landſcape.

THE ROYAL-EXCHANGE is the next ſtructure of any conſequence which demands our attention, and here, as in moſt coſtly fabricks, there is ſomething to blame, and ſomething to admire: a building of that extent, grandeur, and elevation, ought, without queſtion, to have had an ample area before it, that we might comprehend the whole, and every part at once: this is requiſite which ought to be allow'd to all buildings, but particularly all of this

ſort;

ſort; that is to ſay, ſuch as are form'd of very large parts; for in ſuch a caſe the eye is forc'd to travel with pain and difficulty from one object to another, nay ſometimes oblig'd to divide one into many parts; whereby the judgment is confus'd, and 'tis, with great uncertainty, we come to any concluſion at all. Upon the whole, the entrance into this building is very grand and auguſt; the two ſtatues which adorn it are, in a particular manner, beautiful and admirable: but then the tower which ariſes over it is a weight to the whole building, and is, at the ſame time, broken into ſo many parts, that it rather hurts, than pleaſes, and, if reduc'd to one half of its preſent height, would harmonize abundantly better with the whole. The inſide is light and airy, laid out in a very good ſtile, and finiſh'd with great propriety of decoration: I could wiſh tho' that either the ſtatues were executed in a better manner, or that the city would condeſcend to excuſe the ſetting up any more; for nothing can be more ridiculous than to hurt the eye with a fault, in the affectation of a beauty.

THE building, erected for the BANK, is liable to the very ſame objection, in point of place, with the *Exchange*, and even in a greater degree too: 'tis monſtrouſly crowded on the eye, and, unleſs the oppoſite houſes could be pulled down, and a view open'd into *Cornhill*, we might as well be entertain'd with a proſpect of the model, thro' a microſcope: as to the ſtructure itſelf 'tis grand and expenſive; the architect has a very good taſte of beauty, and only ſeems to be rather too fond of decoration; this appears pretty eminently by the weight of his cornices, which appear, in my opinion, to be rather too heavy for the building; tho', upon the whole, both he, and his work, deſerve abundantly more applauſe than cenſure.

'TIS but natural, in this place, to lament that ways and means could not be found out to erect this building on one ſide of *Stocks-Market*, and that which has been ſo long talk'd of for the lord mayor on the other: two ſuch magnificent ſtructures as

theſe

theſe, in conjunction with the church on the remaining ſide, would have made this a kind of center of beauty to the city, and each had ſet off and adorn'd the other: it muſt be preſum'd, of courſe, that the market would be remov'd, and the whole area laid open with all the elegancy and decency which would be ſuitable to ſuch a deſign. 'Tis impoſſible to quit this place without taking notice of the equeſtrian STATUE rais'd here in honour of *Charles* II: a thing in itſelf ſo exceedingly ridiculous and abſurd, that 'tis not in one's power to look upon it without reflecting on the taſtes of thoſe who ſet it up; but, when we enquire into the hiſtory of it, the farce improves upon our hands, and, what was before contemptible grows entertaining. This ſtatue was originally made for *John Sobieski*, king of *Poland*, but, by ſome accident, was left upon the workman's hands: about the ſame time, the city was loyal enough to pay their devoirs to king *Charles*, immediately upon his reſtoration; and, finding this ſtatue ready made to their hands, reſolv'd to do it the cheapeſt way, and convert the *Polander* into a *Briton*, and the *Turk*, underneath his horſe, into *Oliver Cromwell*, to make their compliment compleat. In this very manner it appears at preſent, and the turbant upon the laſt mention'd figure is yet an undeniable proof of the truth of the ſtory.

THE CHURCH in WALBROOK, ſo little known among us, is famous all over *Europe*, and is juſtly reputed the maſter-piece of the celebrated Sir *Chriſtopher Wren*. Perhaps *Italy* itſelf can produce no modern building that can vie with this in taſte or proportion: there is not a beauty which the plan would admit of, that is not to be found here in its greateſt perfection; and foreigners very juſtly call our judgment in queſtion for underſtanding its graces no better, and allowing it no higher a degree of fame.

THE STEEPLE of BOW CHURCH is another maſter-piece in a peculiar kind of building, which has no fix'd rules to direct it, nor is it to be reduc'd to any ſettled laws of beauty: without doubt if we con-

conſider it only as a part of ſome other building, it can be eſteem'd no other than a delightful abſurdity: but if either conſider'd in itſelf, or as a decoration of a whole city in proſpect, not only to be juſtified but admir'd. That which we have now mention'd is beyond queſtion as perfect as human imagination can contrive or execute, and till we ſee it outdone, we ſhall hardly think it to be equall'd.

In a place like *London* where ſo many decorations are wanted, ſo few are to be found, and even ſo little room to encreaſe their number, one is forc'd to regret any opportunity which is neglected, or any ſpace which is not improv'd as it ought. 'Tis certain that no ſpot is better ſituated for a ſtatue, than that where *Cheapſide-Conduit* lately ſtood, and as no king ever deſerv'd that honour more from his people than the immortal *William* III. I think all party diſputes ought to have been dropt, and the whole city agreed to pay a compliment to themſelves in doing that juſtice to him.

We are now come as far as where the Conduit formerly ſtood in *Cheapſide*, and before I leave this place I think it proper to recommend the Steeple of Foster-Lane to the attention of the paſſenger; 'tis not a glaring pile that ſtrikes the eye at the firſt view with an idea of grandeur and magnificence; but then the beautiful pyramid it forms, and the juſt and well-proportion'd ſimplicity of all its parts, ſatisfy the mind ſo effectually, that nothing ſeems to be wanting, and nothing can be ſpared.

Aldersgate is a building ſo heavy and *Gothique*, that it hardly deſerves notice, unleſs for the ſake of a bas relief of king *James* I. which tho' in an awkward and inelegant taſte, is a very tolerable piece of workmanſhip, and may challenge ſome applauſe.

Farther down this ſtreet is on the right hand a moſt delightful fine Edifice, that declares the maſterly hand of *Inigo Jones*, and was formerly the reſidence of the earls of *Shaftsbury*. An edifice that deſerves a much better ſituation, and greater care to preſerve it from the injuries of time: but the politeneſs

liteneſs of the town is ſo far remov'd from hence, that 'tis hardly poſſible this fabrick ſhould be admired as it ought, or be kept in ſuitable repair. Already it has been converted into a tavern, and made to ſerve other mechanick uſes, inſomuch that the judicious ſpectator at once wonders how it came to be erected there, and laments its preſent decay.

THE new CHURCH in OLD-STREET is ſo ſlight and trifling a building that it is not worth the trouble of a viſit; for which reaſon we ſhall chuſe rather to croſs over to SMITHFIELD, neglecting the CHARTER-HOUSE at the ſame time, becauſe the building is ſo entirely rude and irregular, that it admits of nothing like criticiſm: its ſituation indeed in the midſt of a garden is fine, and the ſquare in the front of it is at leaſt kept in better order than moſt in town.

IN SMITHFIELD we ſhall ſee a vaſt area, that is capable of great beauty, but is at preſent deſtitute of all; a ſcene of filth and naſtineſs, one of the moſt nauſeous places in the whole town: 'tis true, the uſe which is made of it as a market is ſomething of an excuſe for it, and in ſome degree atones for the want of that decency, which would improve it ſo much: yet ſtill 'tis my opinion that ways and means might be found to make it tolerable at leaſt, and an obelisk, pyramid, or ſtatue, in the centre, defended with handſome and ſubſtantial rails, would go a great way in ſo deſirable a project.

ON one ſide of this irregular place is the entrance, not the front, of a magnificent HOSPITAL; in a taſte not altogether amiſs, but ſo erroneous in point of proportion, that it rather offends than entertains: but what is ſtill more provoking, the building itſelf is intirely detach'd from the entrance, and tho' ſo near a large and noble opening, is in a manner ſtifled with the circumjacent houſes: 'tis indeed a building in a box or caſe; and tho' beautiful in itſelf and erected at prodigious expence, is ſo far from giving pleaſure to a judge, that he would rather regret its being built at all. 'Tis certain

that

that where the ground will admit of it, publick buildings can hardly be too grand and magnificent; but where they can't be ſeen when finiſh'd, uſe and convenience only ſhould be conſulted, and a pile of rough ſtones from the quarry, would anſwer the end, as well as the marble of *Egypt* with the decorations of *Greece* or *Rome*.

NEWGATE, conſider'd as a priſon, is a ſtructure of more coſt and beauty than was neceſſary, becauſe the ſumptuouſneſs of the out ſide but aggravates the miſery of the wretches within: but as a gate to ſuch a city as *London*, it might have received conſiderable additions both of deſign and execution, and abundantly anſwer'd the coſt in the reputation of building. The gate of a city which is erected rather for ornament than uſe, ought to be in the ſtile of the antient triumphal arches, and it muſt be allow'd that hardly any kind of building allow'd of more beauty or perfection.

THE PHYSICIANS-COLLEGE, a ſtructure little known and ſeldom talk'd of, is a building of wonderful delicacy, and eminently deſerves to be conſider'd among the nobleſt ornaments of this city; and yet ſo unlucky is its ſituation, that it can never be ſeen to advantage, nay ſeldom ſeen at all, and what ought to be conſpicuous to every body, is known only to a few, and thoſe too people of curioſity, who ſearch out their own entertainments, and don't want for the impreſſions of vulgar reports or common fame, to excite their attention or influence their judgments.

THE HALL of JUSTICE at the OLD BAILEY, and indeed all the courts I have ever yet ſeen in *England* are juſtly to be excepted to, as wanting that grandeur, that auguſtneſs, that decency, and ſolemnity which ought to be inſeparable from them, in order to give men in general a ſuitable awe for the place, and ſtrike offenders with a terror, even more forcible than the ſentence they were to undergo. The form of a theatre agrees beſt with a place of this nature: that part of the building which

is the ſtage, would anſwer exactly for the bench, the pit for the council, priſoners, *&c.* and the circle round it, for the ſpectators: but the preſent form of theſe aſſemblies is uttterly oppoſite to this regularity, and inſtead of repreſenting the whole in one grand and comprehenſive view, divides it into meanneſs and confuſion.

The grand Cathredral of St. Paul's is undoubtedly one of the moſt magnificent modern buildings in *Europe*; all the parts of which 'tis compos'd are ſuperlatively beautiful and noble; the north and ſouth fronts in particular are very perfect pieces of architecture, neither ought the eaſt to go without due applauſe. The two ſpires at the weſt end are in a finiſh'd taſte, and the portico with the aſcent, and the dome that riſes in the centre of the whole, afford a very auguſt and ſurprizing proſpect; but ſtill, with all theſe beauties, it has certainly yet more defects; and the pleaſure we receive from the firſt is ſo much qualified and tam'd by the laſt, that we rather wonder how we can be pleaſed ſo much, than why we are diſpleaſed at all. But not to condemn in the groſs, I'll take the liberty to touch upon a few particulars, and lay myſelf juſtly open to cenſure, in caſe I miſtake, or blame in the wrong place.

In the firſt place, therefore, there is a moſt notorious deficience in point of view; ſuch a huge fabrick as St. *Paul*'s ought at leaſt to be ſurvey'd at the diſtance of *Temple-Bar*, and the viſta ought to be conſiderably wider than the front of the building. But this is ſo far from the caſe here, that we can't ſee it till we are upon it, and this defect is ſtill made worſe by turning the edifice from the eye even where it can be view'd, for the ſake of that ridiculous ſuperſtition of erecting it due eaſt and weſt. In the next place, the dividing the portico, and indeed the whole ſtructure into two ſtories on the outſide, certainly indicates a like diviſion within: a circumſtance abounding with abſurdities, and defeating even the very end of erecting it at all. If

indeed the architect had been embarrass'd to reconcile the distance and height of his columns, I am humbly of opinion that a light and proper *Attick* story had answer'd all ends both of use and beauty, and left him room to have enlarged his imagination, and have given an air of majesty to the whole: let me add that I apprehend the portico should have been farther projected on the eye, instead of retreating from it, in order to have given a grand contraste to the whole front, and aided the perspective within.

I SHALL say no more on the outside than this, that according to my best notions of regularity and order, the dome should have been raised exactly in the centre of the whole, and that there should have been two corresponding steeples at the east as well as the west end, with all other suitable decorations: if a view of the whole length of the building too could have been opened to the water-side, it would have added greatly to its grandeur and magnificence, and have afforded a most noble prospect from off the river into the bargain. However odd or new the first of these propositions may seem, let any body take a view of St. *Paul*'s from any of the neighbourhood hills, and they will instantly discern that the building is defective, and that the form of a cross is more favourable to superstition than beauty: in a word, they will easily see at least, that the dome, in its present circumstance, is abundantly too big for the rest of the pile, and that the west end has no rational pretence to finer and more splendid decorations than the east.

BEFORE we begin our examen of the inside of St. *Paul*'s, it will not be amiss to cast an eye on the Statue in the area before it, erected in honour of the late queen. It stands exactly in the front of the building, tho' it seems by the odd situation of *Ludgate-street*, to be on one side, and is upon the whole modell'd in a tolerable taste, and executed as well: the principal figure indeed, the queen herself, is an exception to this character; such a formal *Gothique*

thique habit, and ſtiff, affected attitude, are neither to be endur'd or pardon'd; and there is not one of thoſe round the baſe that does not juſtly deſerve the preference.

WHOEVER underſtands the nature of publick ornamental buildings critically, always lays it down for a rule, that they cannot be too expenſive or magnificent; for which reaſon St. *Paul*'s is ſo far from being admir'd for being ſo grand and auguſt as it is, that nothing is more common than to hear it cenſur'd for not being more ſo. Every body knows that the fund which raiſed it from its ruins to its preſent glory, was equal to any deſign of beauty or majeſty; and as thoſe who had it in truſt went ſo far towards this neceſſary end, 'tis a thouſand pities they did not carry it on much farther, and make this pile not only the ornament of *Britain*, but the admiration and envy of all *Europe*. St. *Peter*'s at *Rome* was already built; a model which the moſt finiſh'd architect need not have been aſham'd to imitate, and all its particular beauties have been long publickly known and admir'd, I think it was incumbent on us to have equall'd it at leaſt; and if we had excell'd it too, it would have been no more than might have been reaſonably expected from ſuch a nation as ours, and ſuch a genius as *Wren*.

ON theſe principles it is that men of taſte and underſtanding are ſurpriz'd at entring this church, to ſee ſo many faults, and miſs ſo many beauties: they diſcover at once that it wants elevation to give it a proportionable grandeur, and length to aſſiſt the perſpective: that the columns are heavy and clumſy to a prodigious degree, and rather incumber the proſpect, than enrich it with ſymmetry and beauty: half the neceſſary breaks of light and ſhadow are hereby wanting, and half the perſpective in general cut off: at the ſame time I don't deny but many parts of the decoration are exceedingly grand and noble, and demand very juſtly a ſincere applauſe. The dome is without queſtion a very ſtupendous fabrick, and ſtrikes the eye with an aſtoniſhing pleaſure: 'tis indeed one of thoſe happy kinds of building that pleaſe all kinds

of people alike, from the moſt ignorant clown up to the moſt accompliſh'd gentleman: but yet even here the judge cannot help taking notice that it bears no proportion to the reſt of the building, and that after you have ſeen this, you can look at no other part of it; whereas a judicious builder would husband his imagination, and ſtill have ſomething in reſerve to delight the mind, tho' nothing perhaps could be contriv'd to ſurprize after it.

For example, the very nature of a choir would not admit of any thing ſo marvellous as the dome, yet it might have relieved the eye with ſomething equivalently beautiful; the entrance in front might have been more noble and uniform; either compos'd of wood entirely, or marble; for the preſent mixture of both makes a diſagreeable piece of patch-work, that rather diſguſts than entertains: the opening on the inſide thro' the preſent beautiful range of ſtalls, might have terminated in a much more magnificent alcove than we ſee there at preſent, adorn'd with all the elegance and profuſion of decoration: the altar ſhould have been rais'd of the richeſt marble in the moſt expenſive taſte; that it might have been of a piece with the reſt of the church, and terminated the view of the whole, with all the graces of the moſt luxuriant imagination. All the intermediate ſpaces ſhould have been fill'd up with the nobleſt hiſtorical paintings; all the majeſty of frize-work, cornices, and carving, heighten'd with the moſt coſtly gildings, ſhould have been laviſh'd to adorn it; and one grand flow of magnificent curtain depended from the windows, to finiſh and adorn the ſame.

Thus have I been free enough to give my impartial opinion of St. *Paul*'s; I hope not too preſumptuouſly, and if ignorantly, let every reader's private judgment ſet me right.

Fond as I am of gates, and indeed all ſorts of buildings that may be made publick ornaments, I can't help wiſhing that Ludgate was intirely demoliſh'd; for at preſent it only ſerves to hide St. *Paul*'s, which would be a far nobler termination of the ſtreet, and

actually

actually wants a proper point of view to ſurvey it to advantage.

I OWN myſelf much pleaſed with the deſign of filling up FLEET-DITCH; 'twill be turning a nuiſance into an ornament; no place about *London* may be made a finer ſtreet, or is better ſituated for publick regards.

THE STEEPLE of St. BRIDE's, at firſt ſight, appears to a good deal of advantage; but on ever ſo ſlight an examination, we conclude it wants variety, and the firſt and laſt order are almoſt the ſame.

ST. ANDREW'S, HOLBORN, has the advantage of a very good ſituation, but then it deſerves it as litle as any modern church in the whole city. The tower is even below criticiſm, but the inſide of the building makes amends for the awkwardneſs of the out; and is really as neat, and well-finiſh'd, as the manner and taſte it is form'd in will allow.

ST. DUNSTAN'S in FLEET STREET is but an incumbrance to the way; without having any thing but deformity itſelf, it ſpoils the beauty of the whole ſtreet, and hides the proſpect of *Temple-Bar*, which would terminate the view very advantageouſly, and be ſeen almoſt as far again as it is at preſent. *Temple-Bar* is indeed the handſomeſt gate about town, and deſerves ſome degree of applauſe: if it has any fault, 'tis this, that the top being round as well as the arch underneath, the whole wants that contraſte of figure which is ſo eſſential to beauty and taſte. The ſtatues on the out-ſide are good, their only diſadvantage is the hurry of the place where they are to be view'd, which makes it dangerous to be curious, and prevents the attention to them which they would otherwiſe command.

The STRUCTURE of the TEMPLE-GATE is in the ſtile of *Inigo Jones*, and very far from inelegant; I wiſh I could ſay the ſame of the different detachments of building which belong to it; but that is far from being in my power, nor ever can or will:

the property is ſo divided and ſubdivided, that 'tis next to impoſſible that any agreement ſhould ever be made in favour of harmony and decoration. 'Tis certain that nothing can be finer ſituated than the *Temple*, along the ſide of the river, and if we conſider the elevation of the ground, and how far it extends, the moſt barren invention can't fail of conceiving the uſes it might be put to, and the beauties it would admit of. At preſent there is but one thing which is worth obſerving in the *Temple*, and that is the old church which belong'd to the *Knights Templars* of *Jeruſalem*; and the outſide even of this is covered from the view, that the whole might be of a piece. The inſide indeed is yet viſible, and may juſtly be eſteemed one of the beſt remains of *Gothique* architecture in this city. The form of it is very ſingular; you enter firſt into a large circular tower, which a-top terminates in ſomething like a dome, and has a very good effect on the eye; beyond, oppoſite to the entrance, the church extends itſelf in three iſles, and is built and finiſh'd with as much elegancy and proportion as the taſte of thoſe days would allow.

FROM the *Temple* 'tis but a natural ſtep to *Lincoln's-Inn:* but, by the way, 'tis worth a ſtranger's curioſity to viſit the habitation of the MASTER OF THE ROLLS; which is certainly built with elegancy and convenience, and can be blam'd in nothing but its ſituation; which is undoubtedly as bad as the building itſelf is good.

LINCOLN'S-INN may reaſonably boaſt of one of the neateſt ſquares in town; and tho' it is imperfect on one ſide, yet that very defect produces a beauty, by giving a proſpect to the gardens, which fill the ſpace to abundantly more advantage. I may ſafely add, that no area any where is kept in better order, either for cleanlineſs and beauty by day, or illuminations and decorum by night: the fountain in the middle is a very pretty decoration, and if it was ſtill kept playing, as it was ſome Years ago, 'twould preſerve its name with more propriety, and give greater pleaſure into the bargain.

THE

THE out ſide of the CHAPEL, belonging to this ſociety, is a very good piece of *Gothique* architecture, and the painting on the windows has a great many admirers within: in my opinion, indeed it does not deſerve quite ſo much applauſe as it has receiv'd; becauſe the deſigns are poor, the faces have little expreſſion, and there is little reaſon, beſide a blind regard to antiquity, to extol them at all. The raiſing this chapel on pillars, affords a pleaſing, melancholy walk underneath, and by night, particularly, when, illuminated by the lamps, it has an effect that may be felt, but not deſcrib'd.

THE GARDENS are far from being admirable, but then they are convenient; and conſidering their ſituation, cannot be eſteem'd too much. There is ſomething hoſpitable too, in laying them open to publick uſe; and while we ſhare in their pleaſures, we have no title to arraign their taſte.

As I find my buſineſs increaſe upon my hands, as I come nearer the polite end of the town, I ſhall be oblig'd to divide it into three diſtinct walks, that it may appear in ſomething like method, and be a better guide to the ſtranger, or man of taſte and curioſity: in the firſt I propoſe to go from *Lincoln's-Inn-Fields* to the end of *Piccadilly*; in the ſecond from *Temple-Bar* to *Weſtminſter*; and in the laſt from *Gray's-Inn* to *Groſvenor-ſquare*.

FROM the terraſs of *Lincoln's-Inn Gardens*, we have a proſpect of one of the largeſt SQUARES in *Europe*: it was originally laid out by the maſterly hand of *Inigo Jones*, and intended to have been built all in the ſame ſtile and taſte: but by the miſcarriage of this, and many other ſuch noble deſigns, there is too much reaſon to believe that *England* will never be able to produce people of taſte enough to be of the ſame mind, or unite their ſentiments for the publick ornament and reputation. Several of the original houſes ſtill remain to be a reproach to the reſt; and I wiſh the diſadvantageous compariſon had been a warning to others to have avoided the like miſtake.

THE Duke of ANCASTER'S HOUSE is built on the

the abovementioned model of *Inigo Jones*, but ſo elevated, and improv'd, as to make it more ſuitable to the quality of the owner: there is great ſimplicity and beauty in the plan itſelf; as much harmony and proportion in the parts 'tis compos'd of, and the decorations are well fancied, and as well diſpoſed. The architecture, which forms the entrance into the court-yard, is grand and noble, and as ſingular in its taſte as happy in its effect.

SORRY I am that the houſe adjoining to this, ſo lately rebuilt on the ſame deſign, is not like it in all particulars: the alterations which have been made in it are very far from improving it; and what it has gain'd in height, it has loſt in proportion, and what is added of decoration, is deviating from ſimplicity and beauty: the height of the roof is a blemiſh that the lowneſs of the wall and portal will hardly atone for. But, that the houſe ſuffers in itſelf, by theſe illjudg'd refinements, is not all; it hurts the whole ſide of the ſquare, which theſe two houſes are properly the centre of, and, if they had been uniform and regular, would have juſtly appear'd an ornament to the whole; for 'tis my opinion that in all ſquares, there ſhould be a capital building, in the middle of each ſide, which ſhould ſerve to fix the eye, and give the better air of magnificence to the proſpect.

BUT this is not the only quarrel I have to LINCOLN'S-INN-FIELDS; the area is capable of the higheſt improvement, might be made a credit to the whole city, and do honour to thoſe who live round it: whereas at preſent, no place can be be more contemptible or forbidding; in ſhort, it ſerves only as a nurſery of beggars and thieves, and is a daily reflection on thoſe who ſuffer it to lie in its abandon'd condition.

GREAT QUEEN-STREET is another inſtance of our national want of taſte; on one ſide is a row of houſes that *Italy* itſelf would not be aſham'd of; on the other, all the variety of deformations that could be contriv'd as a foil to beauty, and the oppoſite of taſte.

COVENT-

COVENT-GARDEN would have been, beyond diſpute, one of the fineſt ſquares in the univerſe, if finiſh'd on the plan that *Inigo Jones* firſt deſign'd for it; but even this was neglected too, and if he deſerves the praiſe of the deſign, we very juſtly incur the cenſure for wanting ſpirit to put it in execution. The piazza is grand and noble, and the ſuper-ſtructure it ſupports, light and elegant: the market in the middle may be a matter of much profit to the ground-landlord, for what I can tell; but I am ſure 'tis a great nuiſance with reſpect to the beauty and regularity of the ſquare, and, in a great meaſure, defeats the very intent it was firſt calculated to ſerve.

THE CHURCH here is, without a rival, one of the moſt perfect pieces of architecture that the art of man can produce: nothing can poſſibly be imagin'd more ſimple, and yet magnificence itſelf can hardly give greater pleaſure: this is a ſtrong proof of the force of harmony and proportion; and at the ſame time a demonſtration that 'tis taſte and not expence which is the parent of beauty: if this building can be ſaid to have any defect, 'tis in the form and manner of the windows, which are not only in a bad guſto, but out of proportion too.

As to the THEATRES, there is not room to ſay much of either: they have no fronts to the ſtreet to require grandeur or magnificence; and with regard to their inſides, the old one appears to be beſt calculated for the convenience of ſpeaker and hearer, and the new for ſplendour and admiration: the extravagant largeneſs of the firſt gallery in one, is as great an abſurdity as the diviſion in the middle of the other: the decorations on the ſtage on both, I am of opinion, might be much improv'd, and great care ſhould be always taken not to decorate that ſide of the houſe next the audience ſo extravagantly, as to eclipſe the other: *keeping* is neceſſary in all things, and the firſt exhibition of beauty ſhould be in ſo moderate a degree, as to leave

leave continual room for additions, 'till the eye is entirely ſatisfied, and reaſon bids you cloſe the entertainment. The figure of a ſatire over the pit, in the houſe at *Covent Garden*, has an admirable propriety in it, and deſerves more praiſe than all the painting beſide.

LEICESTER-SQUARE has nothing remarkable in it, but the incloſure in the middle, which alone affords the inhabitants round about it, ſomething like the proſpect of a garden, and preſerves it from the rudeneſs of the populace too.

THE STABLES in the MEUSE are certainly a very grand and noble building, but then they are in a very ſingular taſte; a mixture of the *Ruſtick* and the *Gothique* together; the middle gate is built after the firſt, and the towers over the two others, in the laſt. I will not take upon me to determine whether this is a fault or no, or whether any other kind of building would have ſuited the purpoſe as well, but this I am ſure of, that unleſs the other wretched buildings are pull'd down, and the correſponding wings are made to anſwer the bulk already rais'd; unleſs the area is laid out in the moſt juſt and elegant manner, and the whole laid open to the ſtreet, it will add a new reflection on our taſte, for beginning ſo many expenſive undertakings, without finiſhing one.

I could wiſh too that a view was open'd from hence to St. MARTIN'S CHURCH; I don't know any one of the modern buildings about town which better deſerves ſuch an advantage: the portico is at once elegant and auguſt, and the ſteeple above it ought to be conſider'd as one of the moſt tolerable in town: if the ſteps ariſing from the ſtreet to the front, could have been made regular, and on a line from end to end, it could have given it a very conſiderable grace: but as the ſituation of the ground would not allow it, this is to be eſteemed rather a misfortune than a fault. The round columns, at each angle of the church, are very well conceiv'd, and have a very fine effect in the profile

profile of the building: the eaſt end is remarkably elegant and very juſtly challenges a particular applauſe. In ſhort if there is any thing wanting in this fabrick, 'tis a little more elevation, which I preſume is apparently wanted within, and would create an additional beauty without. I can't help thinking too that, in complaiſance to the galleries, the architect has revers'd the order of the windows, it being always uſual to have the large ones neareſt the eye, and the ſmall by way of *Attick Story* on the top.

St. JAMES's SQUARE has an appearance of grandeur ſuperior to any other plan in town, and yet there is not any one elegant houſe in it; and the ſide next *Pall Mall* is ſcandalouſly rude and irregular: 'tis from the regularity of the buildings only, the neatneſs of the pavement, and the beauty of the baſon in the middle, that this beauty reſults: if the houſes were built more in taſte, and the four ſides exactly correſpondent to each other, the effect would be much more ſurprizing, and the pleaſure ariſing from it more juſt. Beſide, I can never thoroughly applaud the baſon itſelf, till 'tis finiſh'd as it ought, with a ſtatue or obelisk in the middle, worthy of the place it was to appear in, and the neighbourhood it was to adorn.

St. JAMES's CHURCH is finely ſituated, with regard to the proſpect, on the north ſide of the ſquare; and if it had been built in ſuitable taſte, would have appeared moſt nobly to fill the viſta, and add a pomp to the whole view: but the builders of that pile did not trouble themſelves much about beauty, and I believe 'tis mere accident that even the ſituation itſelf is ſo favourable.

WE muſt now paſs into PICCADILLY, where we ſhall be entertain'd with a ſight of the moſt expenſive WALL in *England*; I mean that before *Burlington-Houſe*. Nothing material can be objected to it, and much may be ſaid in its praiſe. 'Tis certain the height is wonderfully well proportion'd to the length, and the decorations are both ſimple and

and magnificent: the grand entrance is auguſt and beautiful, and by covering the houſe entirely from the eye, gives pleaſure and ſurprize, at the opening of the whole front with the area before it, at once. If any thing can be found fault with in this ſtructure, 'tis this; that the wall itſelf is not exactly on a line; that the columns of the gate are merely ornamental, and ſupport nothing at all; that the *Ruſtick* has not all the propriety in the world for a palace; and that the main body of the pile is hardly equal to the out-ſide. But theſe may be rather imaginations of mine, than real imperfections; for which reaſon I ſubmit them to the conſideration of wiſer heads.

THAT ſide of ARLINGTON-STREET near the *Green Park*, is one of the moſt beautiful ſituations in *Europe*, for health, convenience, and beauty: the front of the ſtreet is in the midſt of the hurry and ſplendour of the town, and the back in the quiet and ſimplicity of the country. 'Tis not long ſince too, that the whole row was harmonious and uniform, tho' not exactly in taſte; but now, under the notion of improvement, is utterly ſpoilt and ruin'd, and for the ſake of the proſpect behind, the view before is disjointed and broke to pieces.

'TIS impoſible to ſurvey the ruins of DEVONSHIRE-HOUSE, without ſympathizing with the noble owner, in deploring its deſtruction. Had his grace's ſervants recollected the maſter's motto, *Cavendo tutus*, it had ſtill retain'd its antient ſplendour; but as they did not underſtand the beauties of *Inigo Jones*'s architecture, ſo they were not concern'd for its preſervation. 'Tis our happineſs to have remember'd it as it formerly ſtood, great in ſimplicity, and elegant in plainneſs; and, as nothing could have been added to improve it, nothing could be ſpar'd; except the prodigious number of chimnies on the top, which were, indeed, a heavy, *Gothique* incumbrance to the whole. 'Tis ſurprizing, indeed, after this fatal misfortune was over, and the ſtatue of *Britannia*, in the pediment,

To the AUTHOR *of the* Critical Review *of the* Publick Buildings, *&c.*

SIR,

I HAVE read with much Pleaſure your ESSAY, which has, on examining your Reaſons, convinced me of many of the Beauties and Abſurdities in Architecture in moſt of our public Edifices; a Work all, who have that Taſte, could wiſh purſued. The encloſed Meaſures were taken at a private Expence, and afterwards a very few printed, at the ſame, none publiſhed; and as they relate to two of the largeſt modern Fabricks in *Europe*, the one, St. *Peter*'s; which tho' rais'd on different Deſigns, at ſeveral Times, and by as different Architects, all the greateſt Ornaments of the ſeveral Ages in which they flouriſh'd; yet ſuch is the Harmony and Proportion obſerved in all Parts thereof, that it is confeſſedly the moſt magnificent Pile ſince the Revival of Arts the World can boaſt; and, beſides all the additional Beauty of a Variety of antient Marble of *Egypt* and *Greece*, improv'd by the Genius's of Builder and Sculptor, the Area before it, and Corridores on each Side, gives us the due Diſtance, and at the ſame Time Leave gradually to admire the ſeveral Beauties as we approach. Whether in Height, Length, Breadth, *&c.* both this and St. *Paul*'s are in their juſt Proportion, by this Scheme may be ſeen; which is ſubmitted to your better Judgment, whether fit for the Publick or the Flames.

I am, SIR, Your unknown Admirer, A. B.

The Meaſures of St. *Peter*'s Church are taken out of the authentick Dimenſions of the beſt Architects of *Rome*, and compared upon the Place, with the *Italian* and *Engliſh* Meaſures.

THE DIMENSIONS of St. *Peter*'s Church at *Rome*, and St. *Paul*'s Cathedral, at *London*; as taken in the Year 1725.

The Dimenſions of St. *Paul*'s Cathedral are taken from ſeveral Prints engraved by *Tho. Platt*, *H. Hulſberg*, *J. Simon*, *B. Sens*, and *John Harris*.

The PLAN, or Length and Breadth.	ROMAN PALMS.		FEET.		Difference in FEET.	
	St. Peter	St. Paul	St. Peter	St. Paul	Plan	Height.
The whole Length of the Church and Porch	1000	685 ½	729	500	229	97 ½
The whole Length of the Croſs	700	343	510	250	260	67 ½
The Breadth of the Front with the Turrets	500	247	364	180	184	40 ½
The Breadth of the Front without the Turrets	300	151	318	110	208	41
The Breadth of the Church and three Naves	350	178	255	130	125	5
The Breadth of the Church and wideſt Chapels	500	147	364	180	184	6
The Length of the Porch within	300	68	218	50	168	5
The Breadth of the Porch within	55	27	40	20	20	9 ½
The Length of the Platea at the upper Steps	400	137	291	100	191	0 ½
The Breadth of the Nave at the Door	120	55	67	40	47	
The Breadth of the Nave at the third Pillar, and Tribuna	100	55	73	40	33	
The Breadth of the Side Iſles	40	23	29	17	12	
The Diſtance between the Pillars of the Nave	60	34	44	25	19	
The Breadth of the ſame double Pillars at St. *Peter*'s	40	13 ½	29			4
The Breadth of the ſame ſingle Pillars at St. *Paul*'s		13 ½		10		
The two right Sides of the great Pilaſters of the Cupola	90	48:34	65:7 ½	25:35		
The Diſtance between the ſame Pilaſters	100	54 ½	72	40	32	
The outward Diameter of the Cupola	260	199	189	145	44	13
The inward Diameter of the ſame	190	137	138	100	38	3
The Breadth of the Square by the Cupola	60		43			8
The Length of the ſame	450		328			10 ½
From the Door within to the Cupola	430	260	313	190	123	39
From the Cupola to the End of the Tribuna	230	233	167	170		40
The Breadth of each of the Turrets	140	48	77	35	42	6
The outward Diameter of the Lantern	50	24 ½	36	18	18	4
The whole Space, upon which one Pillar ſtands	8100	1200	5906	875		7
The whole Space, upon which all the Pillars ſtand	32400	9600	23625	7000		3

The HEIGHT.	FEET.		ROMAN PALMS.		Difference in PALMS.
	St. Peter	St. Paul.	St. Peter	St. Paul	
From the Ground without to the Top of the Croſs	437 ½	340	600	466	134
The Turrets as they were at St. *Peter*'s and are at St. *Paul*'s	289 ½	222	597	304	293
To the Top of the higheſt Statues on the Front	175	135	240	185	55
The firſt Pilllars of the Corinthian Order	74	33	102	45	57
The Breadth of the ſame	9	4	12	5	7
Their Baſis and Pedeſtals	19	13	26	17	9
Their Capital	10	5	14	16 ½	2 ½
The Architrave, Frize, and Cornice	19	10	26	13 ½	12 ½
The Compoſite Pillars at St. *Paul*'s and Tuſcan at St. *Peter*'s	25 ½	25	35	34	1
The Ornaments of the ſame Pillars above, and below	14 ½	16	20	21 ½	1 ½
The Triangle of the Mezzo Relievo, with its Cornice	22 ½	18	30	24	6
Wide	92 ½	74			
The Baſis of the Cupola to the Pedeſtals of the Pillars	36 ½	38	50	52	2
The Pillars of the Cupola	32	28	44	38	6
Their Baſis and Pedeſtals	4	5	6	6 ½	1 ½
Their Capitals, Architrave, Frize, and Cornice	12	12	16	16	
From the Cornice to the outward Slope of the Cupola	25 ½	40	35	54	19
The Lantern from the Cupola to the Ball	63	50	86	68	18
The Ball in Diameter	9	6	12	8	4
The Croſs with its Ornaments below	14	6	19	8	11
The Statues upon the Front with their Pedeſtals	25 ½	15	35	20	15
The outward Slope of the Cupola	89	50	122	68	54
The Cupola and Lantern from the Cornice of the Front to the Top of the Croſs	280	240	384	329	55
The Height of the Niches in the Front	20	14	27	19	8
Wide	9	5	12	6 ½	5 ½
The firſt Windows in the Front	20	13	27	17 ½	9 ½
Wide	10	7	14	9	5

had eſcap'd the conflagration, that no one had the precaution to ſecure it from farther danger: 'twas the only aggravation that could take place after ſo ſevere a calamity, that this beautiful piece was ſuffer'd to be deſtroy'd, for want of due care to preſerve it.

BETWEEN this and *Hyde-Park-Corner*, there is nothing more remarkable, except the ſhops and yards of the STATUARIES; and ſorry I am that they afford a judicious foreigner ſuch flagrant opportunities to arraign and condemn our taſte. Among a hundred ſtatues, you ſhall not ſee one even tolerable, either in deſign or execution; nay, even the copies of the antique are ſo monſtrouſly wretched, that one can hardly gueſs at their originals.

I WILL not lay the blame of this proſtitution of ſo fine an art intirely on its profeſſors; no, I rather attribute it to the ignorance and folly of the buyers, who, being reſolv'd to have ſtatues in their gardens, at all events, firſt make a wrong choice, and then reſolve to purchaſe their follies as cheap as poſſible: this puts the workmen in a wrong taſte of deſigning, and haſty, and rude in finiſhing: hence excellency is never thought of, and the maſter, like the *Highwayman* in the *Beggar's Opera*, is happy when he has turn'd his *lead* into *gold*.

I MUST confeſs, nothing is more amazing to me, than the ignorance of moſt of our gentry in the polite arts, and in ſtatuary particularly; which is ſo flagrant, that, among the vaſt number of ſtatues, which are to be ſeen in the gardens of this nation, 'tis almoſt a miracle if you find one good one. Neither are we alone ignorant of the art itſelf, but even of the uſe of it too; for there are as few ſtatues well ſituated as choſen; and too many have reaſon to bluſh both for the figure itſelf, and the end it was deſign'd to anſwer.

NOTHING can be more plain, than what is meant for decoration ſhould be beautiful in itſelf, and plac'd with propriety too. What excuſe then can be made for the wretched things which we ſee crowd-

ed on the eye, that ſhock, inſtead of affording entertainment?

In the firſt place, therefore, a ſtatue ſhould be good in itſelf; in the next, it ſhould be erected to advantage; and, laſtly, it ſhould, in its own nature, be ſuited to the place. To compleat an area, end a viſta, adorn a fountain, or decorate a banqueting-houſe or alcove, is the juſt and natural uſe of ſtatues: not to people a garden, and make a nuiſance of what ought to be a beauty.

Neither is every good ſtatue adapted to every place: the equeſtrain ſtatue of a hero would ſuit but ill with ſoothing falls of water, and all the ſoftneſs of *Italian* luxury; neither would the river-gods become the hurry and pomp of a nobleman's court-yard. Common ſenſe, one would imagine, would preſerve us from abſurdities, like theſe; and yet there are ſo many proofs to the contrary, that we cannot be too ſevere in our cenſure, or take too much pains to bring about a reformation.

To return to our ſubject; I have now finiſh'd one of my walks from *Lincoln's-Inn-Fields* to *Hyde-Park-Corner*, and, according to promiſe, am now to go back to *Temple-Bar*, in order to comment on the moſt remarkable things in my way to *Weſtminſter*.

The firſt thing I have to object to in the Strand, is the whole body of building that extends from the *Butcher-Row* to the *New Church*: ſuch a ſtreet as the *Strand*, which is the grand channel of communication between two ſuch cities as *London* and *Weſtminſter*, could not be too large and ſpacious; and without this incumbrance, and that of *Exeter-'Change*, this ſtreet would have poſſeſs'd that advantage, in a very eminent degree; at leaſt from the *Bar* to *York-Buildings*; and if it had not been adorn'd with noble and majeſtick ſtructures, it would however have been conſiderable for its length, and capacity of being improv'd: whereas now it is incumber'd, at its very entrance, in a moſt ſcandalous degree, and, to mend the matter, too, in com-

plaiſance

plaiſance to the ſuperſtitious cuſtom of a due eaſt and weſt ſituation, they have crowded the backſide of the CHURCH of ST. CLEMENT's into the face of the people, if I may be allow'd the expreſſion; even tho' they had room enough to build it otherwiſe, and prevent ſo capital a nuiſance. Neither does the fabrick itſelf make any amends for this inconvenience, by its beauty and magnificence: there appears, to me, ſomething very fantaſtick in the ſteeple, ſomething clumſy and too heavy in the portico, and ſomething poor and unmeaning in the whole frame.

THE NEW CHURCH in the *Strand* is one of the ſtrongeſt inſtances in the world, that 'tis not expence and decoration that are alone productive of harmony and taſte: the *Architect* of this pile appears to have ſet down with a reſolution of making it as *fine* as poſſible, and with this view, has crowded every inch of ſpace about it with ornament: nay, he has even carried this humour ſo far, that it appears nothing but a cluſter of ornaments, without the proper vacuities, to relieve the eye, and give a neceſſary contraſte to the whole: he ought to have remembred that ſomething ſhould firſt appear as a plan or model to be adorn'd, and the decorations ſhould be only ſubordinate to that deſign; the embelliſhments ought never to eclipſe the out line, but heighten and improve it. To this we may ſafely add, that the dividing ſo ſmall a fabrick into two lines or ſtories, utterly ruin'd its ſimplicity, and broke the whole into too many parts. The ſteeple is liable to as many objections as the church, 'tis abundantly too high, and, in the profile, loſes all kind of proportion, both with regard to itſelf, and the ſtructure it belongs to. In ſhort, this church will always pleaſe the *ignorant*, for the very ſame reaſons that it is ſure to diſpleaſe the judge.

I am exceedingly pleas'd with the front of the firſt court of SOMERSET-HOUSE next the *Strand*, as it affords us a view of the firſt dawning of taſte in *England*: this being the only fabrick, that I know of, which deviates ever ſo little from the *Gothique*,

or imitates ever ſo remotely the manner of the antients; here are columns, arches, and cornice that appear to have ſome meaning, if proportions are neglected, if beauty is not perfectly underſtood, if there is a ſtrange mixture of barbariſm and ſplendour in it, the miſtakes admit of great alleviations: in all probability the architect was an *Engliſhman*, and this his firſt attempt to refine on his predeceſſors: perhaps he had not opportunity to review the *Italian* models, or form his judgment on the plans of the antients: at all events the *Duke*, who was at the expence of this coſtly undertaking, is to be applauded for ſetting this glorious example of a taſte, till then unkown in the kingdom; for chuſing ſo charming a ſituation, juſt in the middle of the bow, which the river forms between the *Bridge* and *Weſtminſter*, commanding the proſpect both ways, and looking direct on the fine hills of *Surrey*: 'tis not to be doubted but the new front next the gardens has greatly the advantage of the old; nothing can be conceiv'd more in taſte, or better calculated to anſwer the view from the water, and yet even here we have the mortification to ſee it leſt unfiniſh'd; tho' a trifle more of charge would make it perfect; I mean according to the plan, on which 'twas originally deſign'd: for, if the moſt was to be made of the ſituation, 'tis capable of beauties, which very few others could allow; the inequality of ground, for example, leaving room to ſhow the upper ſtory of the court next the *Strand*, over the top of that belonging to the gardens; and what beautiful uſe might be made of ſuch an advantage, I leave to the underſtanding architect to imagine.

To be ſure, 'tis very far from being an ill compliment to the nobility of thoſe times, that ſo many of them had their houſes by the *Thames-Side*, from the *Temple* to *Whitehall*: and, I muſt confeſs, it gives me a little pain, that their ſuccoſſors did not think it proper, to continue there reſidence on the ſame ſpot: nothing could have been a nobler decoration to the proſpect than a range of magnificent palaces, which,

which, by this time, one might have reaſonably expected would have been improv'd into taſte, and magnificence.

YORK-STAIRS is unqueſtionably the moſt perfect piece of building, that does honour to the name of *Inigo Jones*: 'tis plann'd in ſo exquiſite a taſte, form'd of ſuch equal and harmonious parts, and adorn'd with ſuch proper and elegant decorations, that nothing can be cenſur'd, or added. 'Tis, at once, happy in its ſituation, beyond compariſon, and fancied in a ſtile exactly ſuited to that ſituation. The *rock-work*, or *ruſtick*, can never be better introduc'd than in buildings by the ſide of water; and, indeed, 'tis a great queſtion with me, whether it ought to be made uſe of any where elſe.

NORTHUMBERLAND HOUSE is very much in the *Gothique* taſte, and, of courſe, cannot be ſuppos'd very elegant, and beautiful; and yet there is a grandeur and majeſty in it that ſtrikes every ſpectator with a veneration for it: this is owing intirely to the ſimplicity of its parts, the greatneſs of its extent, and the romantick air of the four towers at the angles. The middle of the front next the *Strand*, is certainly much more antient than any other part of the building, and, tho' finiſh'd in a very expenſive manner, is a very mean and trifling piece of work. It may ſerve indeed to preſerve the idea of the original pile, and acquaint the moderns with the magnificence of their fore-fathers; but then it breaks the uniformity of the whole, and might be ſpared with more propriety, than continued.

I HAVE taken no notice of the two EXCHANGES in the *Strand*, one of them has nothing in it to be obſerv'd, and the other can only be obſerv'd to be deſpis'd.

THE STATUE at *Charing-Croſs* has the advantage of being well plac'd; the pedeſtal is finely elevated, and the horſe full of fire and ſpirit; but the man is ill deſign'd, and as tamely executed: there is nothing of expreſſion in the face, nor character

in the figure, and tho' it may be vulgarly admir'd, it ought to be generally condemn'd.

When I have ſtood at this place, I have often regretted that ſome ſuch opening as this had not been contriv'd, to ſerve as a centre between the two cities of *London* and *Weſtminſter*, and from whence, particularly, the cathedrals of St. *Paul*'s and the *Abbey* might have been ſeen, as the terminations of the two viſta's: I am of opinion that nothing in *Europe* would have had a finer effect; but now 'tis impoſſible it ſhould ever take place, and I mention it only by way of hint, that private property is, generally ſpeaking, the only bar to publick ornament and beauty.

The new Admiralty was erected on a ſpot of ground, which afforded the *Architect* room for all the beauties his imagination could ſuggeſt, and the expence it was rais'd at, enabled him to execute all that beauty in a grand, tho' ſimple manner; how he has ſucceeded, the building is a ſtanding evidence; and very much concern'd I am to ſee a pile of that dignity and importance, like to continue a laſting reproach of our national want of taſte.

I must ingenuouſly confeſs that the number of pretty little boxes, that are built on the ruins of Whitehall, make me no ſatisfaction for the loſs of that palace; not that I believe it ever was a fine ſtructure, but becauſe it might have been ſo; becauſe no piece of ground, ſo near two great cities, could afford a finer ſituation; with ſo noble a river on one ſide, and ſo beautiful a park on the other: and becauſe *Inigo Jones*'s plan for rebuilding it is ſtill forthcoming, and may be made uſe of to erect a ſtructure equal to the ſituation.

The majeſtick ſample he has given of his art in the Banqueting House, is a continued perſuaſive to incline us to wiſh for the reſt of that magnificent pile, of which this was intended to be ſo inconſiderable a part: to be ſure if ever this could be effected, *Britain* might boaſt of a palace, which might excel even the proud *Verſailles*, and be as much

much visited too, in compliment to its superior taste.

I CANNOT leave this place without taking some notice of the admirable CIELING, perform'd by *Rubens*, which is beyond controversy, one of the finest things of the kind in *Europe*. 'Tis indeed not so generally known as one could wish, but it needs only to be known to be esteemed according to its merit. In short, it is but an ill decoration for a place of religious worship; for in the first place, its contents are no ways a-kin to devotion, and in the next, the workmanship is so very extraordinary, that a man must have abundance of zeal, or no taste, that can attend to any thing beside.

As there is very little probability that this palace will ever be rebuilt, and thrown open to the *Park*, I can't help wishing that the station of the horse-guards, and the adjoining military apartments were pull'd down, and others in a more consistent and regular taste, were erected in their room: I am of opinion that a sketch might be made of a structure, partly in the stile of the antients, and partly like fortification, which would have an admirable effect, and at once be suitable to its use, and serve as a noble decoration of the area before it. But this I submit intirely to the board of works, as persons abundantly more concern'd in such a scheme than I.

THO' the old *Gothique* GATE, which stands in the middle of the street, and opposite to *Whitehall*, is without doubt, a sort of incumbrance to the way, yet it has something so venerable in its figure, and has so fine an effect on the landscape from the other side of the *Park*, that I should lament as much to see it pull'd down, as to see a worse erected in its room.

THO' I did not design to touch any more on the little edifices which are rais'd on the ruins of *Whitehall*, yet as some few remarks may arise from another survey of them, I will take the liberty of mentioning them a second time.

THAT

THAT which has made the moſt noiſe, and excited the moſt curioſity, is Sir JOHN VANBRUG's; a fabrick erected in that gentleman's own peculiar taſte; that is to ſay, a medley of the *Gothique* and *Antique:* a manner which he was remarkably fond of, and which indeed diſtinguiſhes his buildings from almoſt every other maſter's in the univerſe. I am very far from thinking it a proper model for others to follow, or that his authority is ſufficient to juſtify it: to be ſure nothing is more corrupt, nor can tend more to the degeneracy of true beauty; and yet ſometimes, by the help of a lively fancy, it has a good effect, and would grace a landſcape better than any thing in a more regular and finiſh'd taſte. I believe this little box of Sir *John's*, might be diſtinguiſh'd as a proof of this aſſertion; and if it had a proper point of view, would appear to a good deal of advantage.

THE next is the earl of PEMBROKE's, which ſome months ago, ſeem'd, at leaſt, to be pretty, and wanted but little of being elegant; but now his lordſhip has thought proper to alter it in ſuch a manner, that it would be hardly known by either of theſe epithets: to hide the whole front of a houſe, for the ſake of the offices, is certainly ſomething of a miſtake; but theſe have neither manner, nor ſo much as materials to render them tolerable.

THE duke of MONTAGU's new HOUSE was intended to be plain and ſimple, but I preſume, at the ſame time, beautiful and harmonious; and yet, with all ſubmiſſion to better judges, it appears to me heavy and inſipid; loaded with roof, and incumber'd with irregular offices. I might add too, that the ſtone projection towards the *Thames*, is an excreſcence which has neither taſte nor ornament to recommend it: the alcove may anſwer very gracefully within, for what I can tell; but, without, I am poſitive 'tis a blemiſh which hardly any convenience can pardon.

His grace of RICHMOND's is next, and has greatly the advantage of its neighbour; there is ſomething

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of manner, as well as ſimplicity in this; it ſatisfies the eye, and anſwers in the proſpect: and yet even here the entrance is intolerable; not only becauſe 'tis bad in itſelf, but becauſe it hides all the lower part of the houſe, and of courſe ſpoils the proportion, without adding a ſingle beauty to make an atonement.

BEFORE I quit this place, I muſt take notice of the braſen STATUE, erected here in honour of *James* II. The attitude is fine, the manner free and eaſy, the execution finiſh'd and perfect, and the expreſſion in the face inimitable: it explains the very ſoul of that unhappy monarch, and is therefore as valuable as if it commemorated the features and form of a hero. In ſhort, 'tis pity 'tis not remov'd to ſome more publick and open place, that it might be better known, and more admir'd.

WE'LL now ſtep into the PARK where we ſhall ſee a houſe in the fineſt ſituation, with the whole canal and park in proſpect; yet ſo obſcur'd with trees, that except in the garrets, it can't have the advantage of either: ſurely there can be no excuſe for ſo egregious a miſtake, but that the houſe itſelf is in ſo wrong a taſte, that it was the owner's intereſt to hide it.

HARD by, the new TREASURY is erecting, and if we may judge by the foundation, of ſtone too: I hope it will be grand and magnificent; it will have a glorious area before it, and will be ſeen to the utmoſt perfection from the other ſide of the park: whence the angles of theſe houſes, the ſpace before them, and the buildings behind them, form one of the beautifulleſt ſcenes about town. But however, let it be ever ſo ſtately, and auguſt, there will be much reaſon to regret, that as there are two new buildings on each ſide of it, they were not contriv'd in the ſame taſte, and in the ſame line; for by this means they would have ſerv'd as wings to the centre, and form'd one grand and elegant whole.

ABOUT half way along the *Mall*, WESTMINSTER-ABBEY

STER-ABBEY appears over the tops of the trees, in the moſt picturesque manner imaginable: the fine green of the park itſelf, the canal, the iſland, and another city ariſing beyond all, is a view of ſuch a nature as few places in the world can parallel.

CARLTON-HOUSE, now belonging to his *Royal Highneſs*, is moſt delightfully ſituated for a place of elegant and courtly pleaſure: but the building itſelf is tame and poor: hardly any place is capable of greater improvements, and hardly any place ſtands in more need of them.

MARLBOROUGH-HOUSE is another inſtance of great expence, but no taſte: it conſiſts only of a range of windows or two; a certain quantity of unmeaning ſtone, which was intended for decoration, and a weight of chimnies over all, enough to ſink the roof to the foundation. 'Tis certain the ground afforded the architect all the opportunity imaginable of exerting his utmoſt art and genius, and if he had, the very place itſelf would have ſecured him the higheſt applauſe.

'TIS with no ſmall concern, I am oblig'd to own that the PALACE of the *Britiſh Kings* is ſo far from having one ſingle beauty to recommend it, that 'tis at once the contempt of foreign nations, and the diſgrace of our own: 'twill admit of no debate that the court of a monarch ought to be the centre of all politeneſs; and a grand and elegant out-ſide would ſeem, at leaſt, an indication of a like perfection within: we may ſafely add, that this is neceſſary even in a political ſenſe: for ſtrangers very naturally take their impreſſions of a whole people by what they ſee at court, and the people themſelves are, and ought to be dazzled by the auguſt appearance of majeſty, in every thing that has any relation to it. I could wiſh, therefore, that ways and means could be invented to bring about this neceſſary point; that *Britain* might aſſert her own taſte and dignity, and vie in elegance, as well as power, with the moſt finiſh'd of her neighbours.

BUCK-

BUCKINGHAM-HOUSE is a building that attracts more eyes, and has more admirers than almoſt any other about town; not that 'tis in fact the moſt beautiful, but becauſe it appears ſo; an advantage which it derives only from its ſituation, and the liberty it allows the ſpectator of ſeeing it in what point of view he pleaſes. The parts which compoſe this pile are neither new nor ſurpriſing: the proportions are not abſolutely perfect, the windows being remarkably too large and numerous; and the decorations ſeem poor and trivial: the ſtatues on top are wretched, and rather load than adorn the building; the colonnade which leads to the wings, is ſtuck on to the houſe without any plea for its connection, and the wings are both miſerable in themſelves, and no ways a-kin to the houſe they belong to. Upon the whole, tho', it muſt be confeſs'd it has the appearance of taſte and deſign, and if 'tis not perfect, there are few houſes that are more ſo: the late Duke's judgment is certainly to be applauded much, for chuſing his ground ſo well. 'Tis owing to him that the houſe has at once the advantage of a triple viſta along the *Mall*, the air of *Conſtitution-Hill*, the proſpect of *Chelſea Fields*, terminated with the hills of *Surrey*, and a moſt delightful view of the *Canal*, with the landſcape on either ſide, and the *Panqueting-Houſe* at *Whitehall* to finiſh and adorn the whole.

MANY people may be of opinion that the PARK, in its preſent negligent circumſtance, is more beautiful than if methodiz'd with art, and decorated in a more grand and elegant manner: I muſt confeſs I am of a different ſentiment, and ſhould be pleas'd to ſee it render'd as agreeable as the nature of its ſituation, and the uſes it muſt anſwer will give leave: neither is it abſolutely neceſſary that theſe refinements ſhould, in any remarkable degree, interfere with its preſent ſimplicity, or baniſh any one advantage it now enjoys.

To begin with the GREEN PARK, for example; no-body will controvert, but that the agreeable

variety

variety of ground there, is capable of very extraordinary improvements; ſlopes might be contriv'd, with a very little expence, in a beautiful, and yet an unaffected taſte; baſons of water might be ſunk in various places, which would be no ſmall addition to the landſcape; new walks might be laid out, and trees planted in ſuch a manner, as to make the whole appear natural and pictureſque together.

In the Lower Park, near the end of the *Canal*, you have a view of the ſpace between the *Mall* and the water, in which nature herſelf has marked a large ſemicircular break, that in ſome meaſure calls upon the ſpectator to plead for improvement: this therefore I could wiſh to ſee turn'd into a terraſs, in the form it at preſent appears in, with a large gravel walk to lead from the *Mall* to its centre; the intermediate ſpaces to remain covered with wild graſs, as they are now; from this terraſs I would have a regular ſlope continued to the flat below, with a flight of ſteps juſt in the middle, both for convenience and decoration; the flat ſhould be covered with turf, with a ſtatue in the midſt, and a gravel path round it. The walk by the ſide of the *Canal* I would have gravell'd too, that it might at once adorn the ſcene by day, and afford a beautiful evening retreat, in a ſummer by moon-light, to enjoy the air and water in perfection.

'Tis perhaps unneceſſary to mention that I would have the Sides of the Canal kept in the moſt perfect repair, both to preſerve the ground, and give the line all the advantage 'tis capable of. One would wonder indeed, that in the preſent management of the *Park* ſuch a trifle as this ſhould be neglected, when it could be done with ſo little charge, and 'twould anſwer ſo well in the effect.

With the regulations here propoſed, 'tis eaſy to imagine how beautiful a proſpect the *Park* would afford from hence; eſpecially when 'tis conſider'd that the *Banqueting-Houſe* ends the view on one ſide, the *Admiralty* on the other, and the dome of St. *Paul's* between them both. Even as it ſhews at pre-

ſent, hardly any proſpect appears ſo grand or beautiful; particularly in a calm clear day, when the ſun is deſcending, the water ſmooth, and the whole picture reflected from the ſurface, even with more graces than the original.

ROSAMOND'S-POND is another ſcene, where fancy and judgment might be employ'd to the greateſt advantage; there is ſomething wild and romantick round the ſides of it, which a genius would make a fine uſe of, if he had liberty to improve it as he pleas'd: to be ſure the banks of it ought to be kept in better repair, and if a *Venus* in the action of riſing from the ſea, with the *Graces* round her, was rais'd in the middle of it, it would neither be an improper or a uſeleſs decoration.

THE VINE-YARD, and that whole ſide of the *Park* is, to be ſure, moſt ſcandalouſly neglected, and if 'tis not capable of as much beauty as the other, 'tis the more neceſſary to keep it decent; and art ſhould be made to beſtow what nature has deny'd.

THE BIRD-CAGE-WALK is exceeding pleaſant; the ſwell of the ground in the middle has an admirable effect on the viſta; and the view from thence down to the *Canal* is perfectly ſimple and agreeable: to be ſure 'tis capable of as much improvement as the oppoſite ſide, and that too pretty much in the ſame taſte, tho' I would adviſe ſomething different for the ſake of variety: the circle of trees which grows there might be made the centre of a very beautiful ſcene, and become one of the moſt delightful arbours in the world. —— I muſt not omit here, that from the laſt mentioned walk, *Whitehall* and St. *Paul's* are ſeen over the tops of the trees, in the iſland, in a very pretty and pictureſque manner.

THE ISLAND itſelf is a ſpot of ground, which may be made one of the moſt enchanting ſummer retreats imaginable: as it is, 'tis a place of great beauty, and improv'd with ſome art; but then it wants to the full as much as it poſſeſſes: if one ſide is like a paradiſe in miniature, the other is a wilderneſs, and as the waters in and about it are ſuffered to

ſtagnate and putriſy, they become almoſt as much a nuiſance as an ornament: 'tis beyond queſtion, that if the little channels which wander ſo variouſly thro' this place, were directed properly, and kept ſweet and pure, even that part of the iſland, which is now a deſart, would rival, if not ſurpaſs the other; and the ſide next the *Canal*, with the advantage of that noble viſta, would be more beautiful than either: I would recommend too a proper and elegant management of the trees, the keeping the banks in the moſt finiſh'd repair, and, in a more particular manner, the erecting a grot, ſtatue, or obelisk at the end of a little canal that ſhoots up into the centre of the iſland on the weſt ſide.

THE PARADE I have already touch'd upon, and therefore have little more to add on that ſubject: 'tis certainly a grand and ſpacious area, and if it ſhould ever be adorned with truly noble and auguſt buildings, would not be eſteemed one of the moſt inconſiderable beauties about town. I can by no means think it a wrong place to erect an equeſtrian ſtatue in, to the memory of ſome departed hero: ſuch a decoration can be no where raiſed with more propriety, and no ſituation whatever would become it better: 'tis true, the great and immortal *Naſſau* has been once deny'd this piece of juſtice, but they were not ſoldiers that were guilty of ſo great an indignity; we may preſume, therefore, that one time or other, thoſe gentlemen will reſolve to pay this compliment to a monarch they muſt all eſteem, as his mighty genius and ſuperior abilities deſerved: a compliment which, tho' due to him, would do honour to themſelves, and wipe away a ſtain which ſeem'd to reflect a national ingratitude and ineligance on us all.

As we have now done with the *Park*, 'twill but be proper to proceed on to *Weſtminſter*; a city long famous for its antiquity, yet producing very little worthy of attention, and leſs of admiration. We will begin with the HOUSE on the left hand of *King-Street*, and near adjoining to *Privy-Garden*: not that

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it is any way remarkable in itſelf, but becauſe it has one of the moſt elegant irregular views before it of any houſe in town: the ſtreet before it forms a very ſpacious and noble area; the fine *Gothique* gate, formerly mention'd, breaks the view on one ſide, and the other is adorned with a profile of the *Banqueting-Houſe* at *Whitehall*; between theſe the ſtreet is diſcovered winding to *Charing-Croſs*, and over the tops of the houſes there, the ſteeple of St. *Martin*'s, ſoftened by the diſtance, ends the view, and marks the keeping of the whole.

And yet, with all theſe advantages, the houſe is a publick nuiſance, as well as all thoſe in *King-Street*, *Channel-Row*, and the intire ſpace between them: nothing in the univerſe can be more abſurd than ſo wretched a communication between two ſuch cities as *London* and *Weſtminſter*; a paſſage which muſt be frequented by all foreigners; which is viſited even by the ſovereign himſelf many times a year; which is the road of all the juſticiary buſineſs of the nation; which is the only thorough fare to the ſeat of the legiſlature itſelf, and the rout of our moſt pompous cavalcades and proceſſions; ſurely ſuch a place as this ought, at leaſt, to be large and convenient, if not coſtly and magnificent; tho', in my opinion, it ought to be made the centre of our elegance and grandeur: and to do this effectually, all the buildings I have complained of ought to be level'd to the ground, and a ſpace laid open from the *Privy-Garden* to *Weſtminſter-Hall*, on one ſide, and from the weſt end of the *Abbey* to *Story*'s-*Gate* on the other: this ſhould be ſurrounded with ſtone buildings all in a taſte, raiſed on a piazza or colonade, with ſuitable decorations: and the middle ſhould be adorned with a group of ſtatues, anſwerable to the extent of the circuit round it. 'Tis eaſy to imagine what an effect ſuch an improvement as this would have on the ſpectator, and how much more agreeable 'twould be to the honour and credit of the nation.

I ſhould farther deſire too, to ſee all the little hovels demoliſh'd, which now incumber the *Hall*

and the *Abbey*, that thoſe buildings might be ſeen at leaſt, and if they could not be admir'd for their beauty, they might be reverenc'd for their greatneſs and antiquity. If St. *Margaret*'s were removed with the reſt, 'twould be yet a farther advantage; for then the fine chapel of *Harry* VII. would come into play, and be attended to as it deſerves. I am very far from expecting, or even imagining that any of theſe alterations will ever come to paſs: I mention them only to explode the miſerable taſte of our anceſtors, who neglected, or did not underſtand theſe beauties; and that their deſcendants may grow wiſer at their expence, and prevent the like cenſures from falling upon them.

To compleat this ſcheme, I am ſometimes inclined to wiſh that the place which is now called HELL, was levelled, and that the new PARLIAMENT-HOUSE ſhould be erected there in its room; 'twould certainly have a noble effect on the proſpect, and form a moſt admirable contraſte to the antient edifices of each ſide of it: I have indeed an objection or two to this part of the ſcheme; firſt, I apprehend there is not room enough there for ſuch a pile; and, ſecondly, it would loſe the advantage of a proſpect from the river, which its preſent ſituation might ſo happily allow it.

AT all events, however, I ſhould be glad to ſee this noble project put in execution; 'tis certain nothing can be more unworthy of ſo auguſt a body as the parliament of *Great-Britain*, than the preſent place of their aſſembly: it muſt be undoubtedly a great ſurprize to a foreigner, to be forc'd to enquire for the *Parliament-Houſe* even at the doors; and when he found it, to ſee it ſo detach'd in parcels, ſo incumber'd with wretched apartments, and ſo contemptible in the whole: I could wiſh therefore to ſee this evil remedied; to ſee ſo uſeful and neceſſary a ſcheme take place: and if it falls into the noble hands to execute, we have long been flatter'd to believe it would, there is no room to doubt but the grandeur of this appearance will anſwer the majeſtick

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purpoſes 'tis to be employ'd in. The *Britiſh* taſte in architecture, is, to be ſure, more obliged to that *Nobleman*, than any other perſon now living, and if *Inigo Jones* has any advantage, 'tis only in having lived before him.

'TWILL be ridiculous and fooliſh therefore, in me, to give the leaſt hint for the conduct or improvement of any deſign which he has engaged in: I ſhall therefore ſay no more than this, that I ſhould be glad to have both houſes under the ſame roof, built on the ſame line, exactly oppoſite to each other, the ſeats rang'd theatrically, the throne in the midſt of one ſemi-circle, the ſpeaker's chair in the other; and that when the king made his ſpeech, ways and means might be found to remove the partitions from between the two houſes, and preſent the whole parliament of *Britain* at one view, aſſembled in the moſt grand, ſolemn, and elegant manner, with the ſovereign at their head, and all the decorations round them, which could ſtrike the ſpectator dumb with admiration, at the profuſion of majeſty, which ſet off and adorn'd the whole.

AFTER ſuch a ſcene as this has been preſented to the imagination, no other has importance enough to be attended to. I expect therefore that what has been ſaid of WESTMINSTER-HALL will meet with but a cool reception. That ſtructure is remarkable only for being the largeſt room in *Europe* which has no column to ſupport it: all that is excellent in it, therefore, is to be found in the contrivance and workmanſhip of the roof, and no doubt both are truly admirable: but as skill and contrivance are both thrown away, unleſs they are to be ſeen in effect, ſo a room of half the extent of this, ſupported on beautiful pillars, and grac'd with ſuitable cornices, according to the *Antique*, would excite a great deal more applauſe, and deſerve it infinitely better.

I HAVE already touched on the ſlovenly appearance of our COURTS of JUSTICE: ſorry I am that *Weſtminſter-Hall* affords me ſo many opportunities of re-

newing this complaint: 'tis, in my opinion, almoſt neceſſary they ſhould be more pompous and magnificent, in order to inforce the reſpect which ſhould ever attend on juſtice: I therefore take the liberty of recommending this thought to the ſages of the law, and as I am convinced very many of them are men of taſte, there is much reaſon to depend on them for a ſuitable reformation.

I SUPPOSE my readers have already obſerv'd, that during the courſe of my eſſays on this ſubject, I have not contented myſelf with bare remarks on the ornaments I find finiſh'd to my hand; but that I have taken all opportunities, beſide, of pointing out ways and means which either may or might have been made uſe of to refine upon ſome, to adjoin others, and make the moſt of every ſituation for the beautifying and adorning the whole.

'TIS in this view I often mention things, which by the interfering of property can never take place: and hold myſelf excus'd, in the preſumption that a neglect in one particular, may be made a ſpur to the improvement of another.

THE NEW CHURCH with the four towers, at *Weſtminſter*, is ſituated in ſuch a manner, with reſpect to *Old-Palace-Yard*, that it might have been ſeen from thence, at the end of a noble viſta, to the greateſt advantage imaginable: the ſight of the towers over the tops of the houſes, puts every body in mind of this, and 'tis with much regret that we loſe ſuch a beauty. As to the building itſelf, 'tis in a very particular taſte, and has a great mixture of beauty and caprice in it: there are many parts of it which I approve, and many more which I condemn: 'tis to be ſure a fatal miſtake, to endeavour at an excellence, and then err ſo wide of the mark as to ſtumble on deformity; all falſe ornaments become faults inſtantly, and only ſerve to make an abſurdity more conſpicuous. If the *Architect* of this pile had once thought of this rule, I am perſuaded he would have been abundantly more chaſte in his compo-

compoſitions, and cut his towers, like thoſe of *Babel*, off in the middle.

HENRY VIIth's CHAPEL has an undoubted right to be taken notice of in a very particular manner, as being one of the moſt expenſive remains of the antient *Engliſh* taſte and magnificence: to be ſure there is no looking on it without admiration; but then its beauty conſiſts much more eminently in the workmanſhip than the contrivance; which is juſt the reverſe of what it ought to be.

THE proportion and harmony of a plan is the firſt grand ſecret in building; nicety, and point in execution the laſt: thus it happens that the edifice before us has nothing in its form to ſurprize or charm; and all the expence of art, which is laviſh'd away upon it, only excites pity that the ſubject deſerv'd it no better.

I AM very ſenſible I run no ſmall riſque of being cenſured for making ſo free with ſo celebrated a pile as this: but as I profeſs myſelf clear of all prejudice, and only in purſuit of truth, ſo I ſhall take all the liberties which are of a piece with ſuch a character, and reſolve to be govern'd by reaſon and judgment only.

ON theſe principles, therefore, I will boldly affirm, that nothing could be more abſurd than erecting this fabrick at the end of the *Abbey*; it now ſerving only to ſpoil the ſymmetry of both, and make a botch inſtead of adding a beauty: if there were any point of view where theſe pieces might be ſeen together, the truth of my aſſertion would be apparent, and as it is, a little imagination will anſwer the ſame end.

LET us farther add, that by this unnatural conjunction, the whole magnificence of front, which might have been given to this coſtly chapel, is entirely loſt, and thoſe who admire it moſt implicitly and devoutly, can't help enquiring for an entrance ſuitable to the reſt of the ſtructure.

LET us for once then ſuppoſe, that it had been entirely detach'd from the *Abbey*, and erected oppo-

ſite to the *Houſe of Lords*, with a ſumptuous front to the ſtreet; let us ſuppoſe the new *Parliament-Houſe* finiſh'd on the other ſide, and the before-mention'd viſta laid open to the *New Church*, and the conſequence would then be another group of beauties in building and decoration, which few cities in *Europe* could parallel.

By the many things I have ſaid of the advantage of ſpace before a building, in order to add magnificence to the view, no body will wonder, I preſume, that I am for levelling the *Gatehouſe*, demoliſhing a large part of *Dean-Yard*, and laying open the ſtreet at the weſt end of the *Abbey*, at leaſt, to an equal breadth with the building. I muſt frankly own nothing appears ſo miſerable to me, as ſuch incumbrances round a grand or elegant building: they abate the pleaſure of the proſpect moſt exceedingly, and are real diſadvantages to the builder's fame.

Westminster-Abbey is a fabrick of great antiquity, and challenges ſome kind of veneration on that account: it is beſides of prodigious bulk, and fills the eye, at leaſt, if it does not ſatisfy it: to glance at it in the landſcape, without examining its parts, it pleaſes tolerably well; to examine its parts, we are under a neceſſity of diſliking the whole: if the height ſurprizes, we are out of humour with its form; and the fronts in particular ought to have roſe eminently above the reſt, in order to have varied the lines, and given that grace it ſo viſibly wants. We now rather think of a barn than a church; I believe this image is entirely owing to the ſharpneſs of the roof, and if that was rectify'd, 'twould be greatly to the advantage of the building in general. It muſt be own'd indeed, that the weſt end was never finiſh'd, and there is much reaſon to believe that the two towers, on each ſide of it, were deſigned to give the elevation 'tis now ſo apparently defective in.

There is indeed a rumour about the town, that the Dean and Chapter ſtill deſign to perfect this ſcheme,

ſcheme, and raiſe the towers according to their firſt projection; but I think 'tis rather too late to begin, for unleſs they would new-caſe the church all over, the mixture of the new and old would have a worſe effect than the defect we complain of, and mak a ſort of patch-work in building, which is ever offenſive both in judgment and taſte.

As to the INSIDE of the CHURCH, 'tis certainly more perfect and judicious than the out: the perſpective is ſtrong and beautiful, and ſtrikes the ſpectator in a very forcible manner, as ſoon as he makes his entrance; and yet it owes the greateſt part of its effect to a fault in ſymmetry. 'Tis the exceeding height of the grand iſle which gives the aſtoniſhment; but if that was only in exact proportion to the reſt of the parts, it would not be diſtinguiſhed ſo much, and yet would deſerve much greater praiſe.

The late-erected ORGAN has even interfer'd with this beauty, and broke the viſta in the moſt injudicious manner imaginable: the iron grate below, 'tis true, makes ſome amends, by preſenting us with a little view of perſpective, which would make one of the beſt pictures, in that ſtile, I ever ſaw; and the lights and ſhadows fall ſo artfully, that the painter has nothing elſe to do but copy; 'twill hardly be in his power to improve.

As I have made *Statues* as well as *Architecture*, the ſubject of this eſſay, as often as they have fallen in my way; and we are now in the *Abbey*, 'twill be unpardonable not to take a ſurvey of the moſt remarkable monuments there, and applaud and cenſure in turn, as occaſion offers.

I ſhall begin with Sir GODFREY KNELLER'S, ſituated at the lower end of the north iſle; a thing deſigned by Sir *Godfrey* himſelf, and executed by *Rysbrack*, and yet ſo far from anſwering the idea we might conceive of it from two ſuch great names, that it hardly excites common attention or curioſity, unleſs to read the epitaph, which is exactly of a piece with the tomb, and as unworthy of Mr. *Pope*'s genius,

genius, as the deſign of that is of *Kneller*'s pencil. One would have thought ſo accompliſh'd a maſter ſhould have recollected at firſt ſight, that a canopy is far from being a proper decoration in ſtone, and if it was, that 'tis ſo ſtale and trite an ornament, that the worſt of his diſciples would have rejected it with contempt. One might reaſonably add, that Sir *Godfrey* had it in his power to diſtinguiſh his own excellencies in the propriety of his ornaments; but thoſe he has choſen may do as well for any body elſe, and belong no more to a *Painter*, than a *Lord Chief Juſtice*.

I SHALL paſs by a number of rude *Gothique* pieces, which inſtead of adorning really incumber the church, and be particular on ſuch only, which either really excel, or were intended to do ſo by the founders.

AMONG the firſt of theſe, we may very juſtly take notice of that erected to the memory of young Mr. CARTERET: the thought it turns on is fine and poetical; no guardian is ſo proper of a thing ſacred to memory as *Time*, and no bribe ſo effectual to ſecure him in his favour as merit: the epitaph he is made to diſplay is in a fine taſte, and does honour to him who compos'd it, and him it alludes to: the buſt of the young gentleman himſelf is beautifully ſimple, and preſerves a fine keeping with reſpect to the whole.

ON the other ſide of the ſame iſle, on the back of the choir, we ſee another, in all reſpects oppoſite to this: I forget the LADY's name in whoſe honour 'twas erected, and if thoſe who were at the expence of it could be forgot too, 'twould be ſome advantage to their characters: the conceit of this monument is a front figure of a lady ſpringing upwards from the ground, with a cherubim above her deſcending to give her a liſt; tho' by her attitude, 'tis impoſſible ſhe ſhould know any thing of the matter. Below her, hovering over the baſe, is another as lame and wretched as the firſt, who unfolds as bad an epitaph, and compleats ſo miſerable a piece, that nothing but its next neighbour could keep it in countenance.

THAT belongs to the late Lord KINGSALE, and

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is as fine as painting, carving and gilding can make it: but for its taſte, ſurely 'tis impoſſible that any thing ſhould be more remarkable: that nobleman is in a recumbent poſture, with a curious ſuit of armour on, a delicate head of hair, and points to a very emphatical coronet near him, as the ſum of all his glory; a very pretty bit of canopy dangles over him, a coat of arms moſt pompouſly emblazon'd glitters above that: two poor little boys, whom I pity prodigiouſly, bear up a moſt ponderous urn, with the additional weight of the ſtatue into the bargain, and an important epitaph underneath all tells you, that it has been a privilege of the *Kingſale Family* to wear their hats before the king, time out of mind.

Doctor Chamberlain's Monument is by many people thought one of the beſt pieces in the *Abbey*, and I own I am inclin'd to be of the ſame opinion: to be ſure every one of the figures is finely executed, and ſome parts of the Doctor's, in particular, deſerve ſincere applauſe: I have no material fault to find with the order and diſpoſition of the whole, and the epitaph, to be ſure, ſays a great many fine things of the Doctor: yet ſtill there wants a boldneſs and ſpirit thro' the whole; you can't blame 'tis true, but then you can't heartily praiſe: in every deſign where there are more figures than one, 'tis poſſible to ſtrike the ſpectator's imagination, as well as appeal to his judgment; and I muſt be ſo free as to own, that this piece has not that effect on me.

As there is a buſt of a late Musician in our way, dreſt up in a beau peruke, and a fine lac'd cravat, he would take it ill if we did not pay our compliment to him as we paſs'd by: for which reaſon I make him this acknowledgement; but for fear the heirs of another muſician ſhould laviſh away more money to a like purpoſe, I think myſelf oblig'd to declare that *Purcel*'s epitaph is, at leaſt, of ten times more value, than *Blow*'s monument.

The two boys on each ſide the little tomb, erected to the memory of Sir Gilbert Lort, are in

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a very prettey taſte, and a perfect contraſte to each other; one repreſenting paſſionate, exclamatory grief, and the other ſtill and ſilent: 'tis pity they are divided by ſo bad an ornament in the middle: had they lean'd on a ſingle urn, which, in the antique taſte, might have been ſuppoſed to hold his aſhes, they would have had a fine effect, and challenged more admiration than many a more pompous and expenſive pile.

LOOKING thro' into one of the little chapels, which are ſeparated from the body of the church, we ſee a monument that belongs to one of the VERES, and challenges ſome attention: 'tis true the principal figure is in the old *Gothique* taſte, flat on his back, and of conſequence not to be reliſh'd, tho' executed in the moſt perfect manner in the world: but then the four Knights which ſupport the ſtone over him, with his armour on top, are juſtly to be admir'd; and tho' both their dreſs and the oddneſs of their employ, are diſadvantages, they ſtrike you with pleaſure notwithſtanding, and each independent figure demands your approbation. Sorry I am to ſee them uſed ſo ill; moſt of them are maim'd, and one of them in particular has lately had a leg broke off; I would therefore recommend the care of the *Dead* to the Dean and Chapter, as well as the *Living*; and as they are leaſt able to care of themſelves, I think they have a better claim to the protection of others; and eſpecially as they pay for their lodging too.

JUST oppoſite to this door, againſt the wall, is a martial figure, repreſenting one of the HOLLESES, and till that of Mr. CRAGGS's was put up, was the only erect one in the *Abbey:* an attitude I am far from diſcommending, for 'tis my opinion, ſtatues ſhould always repreſent Life and action, and not languor and inſenſibility: 'tis particularly happy when adapted to ſoldiers and heroes, who ought never to be ſuppos'd at reſt, and ſhould have their characters repreſented as ſtrong as poſſible: this before us is bold and manly, tho' not chaſte and elegant

gant: 'tis finely elevated too, and the mourning *Pallaſes* at the baſe of it are both well fancied and well applied. There is no part of the execution of this tomb that we can admire, but as there was a propriety in the deſign, I could not paſs it over without giving it its due praiſe.

THE next thing in the *Abbey*, which according to method and order demands our attention, is the tomb erected to the memory of the late duke of NEWCASTLE, by the counteſs of *Oxford*, his daughter: to be ſure there is not any mauſoleum belonging to the whole church, except *Henry* VIIth's, which is built at ſo great an expence as this: the materials are exceeding fine, the ſpace it fills grand and noble, the architecture rich and ornamental; and yet it gives no pleaſure to the elegant and knowing, and is only the admiration of the vulgar: the reaſon of which is plain; magnificence has been conſulted only, and not beauty; and coſt and ſplendour are laviſh'd away, if not directed by judgment and taſte: the figure of the duke himſelf is full of abſurdities: it neither ſits nor lies, is imployed in no action, has no expreſſion, no dignity, and abounds with manifeſt, open diſproportions; the two ſtatues on each ſide are equally tame and unmeaning, and have no more relation to the principal, than if they were ſtill in the ſtatuary's yard: I am as much diſpleaſed with the two braces of angels that incumber the upper part of this pile, and indeed if that whole ſtory were entirely remov'd, I am of opinion it would be no diſadvantage to the remainder.

THE MONUMENT erected in honour of the late Sir ISAAC NEWTON, has pretty much divided the publick opinion; ſome extolling it as one of the moſt perfect pieces both in deſign and execution, and others again depreciating it, as no way remarkable for either: I chuſe rather to ſteer between theſe two extreams, as neareſt to truth, and agreeable to the beſt of my underſtanding; I therefore make no ſcruple to own that the ſtatue of Sir *Iſaac* has ſomething in it exceedingly venerable, bold, and maje-

ſtick; it commands attention, and expreſſes importance; but then the action it is imploy'd in is vain, and of courſe out of the character it repreſents: Sir *Iſaac* tho' one of the greateſt men who ever did honour to humanity, was at the ſame time the leaſt proud and aſſuming; and deliver'd ſome of the fineſt principles of philoſophy as doubtful, which all his readers thought demonſtrated: 'twas wrong therefore to give him that vanity after his death, which never belonged to him in his life: if the two boys at his feet, which diſplay the ſcroll, had done it only to the ſpectator, and Sir *Iſaac* had not been concern'd in it, it would have anſwer'd every way; and engaging the philoſopher in profound contemplation in the mean while, had expreſſed his knowledge as well, and his character better.

THE bas-reliefs on the urn are moſt excellent, and do great honour to *Rysbrack*; the principal figure in particular, that weighs the ſun, and all our planetary ſyſtem by the ſteel-yard, is admirable, and the device is beautiful and fully expreſſing Sir *Iſaac*'s doctrine of *Gravitation*, which is the baſis of his fame: the boys that are introduc'd to tell you he was mint-maſter, is trifling and poor, unworthy of the reſt, and no compliment to him: neither is the conceit of the *aloe-plant*, in the other corner of the tablature leſs faulty; becauſe it is to the full as inſignificant, and abundantly more obſcure.

THE globe in the back of the monument, is almoſt a general objection, as projecting too forward on the ſight, and ſpoiling the keeping of the whole. I fancy another pedeſtal, well proportioned, had been eſteem'd a more natural ſupport for the figure of *Aſtronomy* above, and would have had room in the middle of it to introduce the globe to more advantage: but this I leave to the determination of better judges.

THE upper part of the figure of *Aſtronomy* is, without controverſy, one of the moſt delicate things that can be imagin'd; the manner and action are both faultleſs, and the expreſſion of the face is at once thoughtful and compos'd, ſweet and majeſtick; I wiſh

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the reſt of it had been anſwerable, but it is quite the contrary in all reſpects; the legs are clumſy and incumber'd with drapery, and ſo far from being beautifully or naturally diſpoſed, that they are piled one upon another, and put me in pain for fear the figure ſhould roll off the globe, for want of a due poiſe to keep it faſt.

UPON the whole, tho', it is, at leaſt, one of the moſt pardonable monuments I have ſeen, and I am poſitive the next age will be alike pleaſed to ſee ſuch another genius as *Newton*, and ſuch another maſter as *Rysbrack* to do honour to his memory.

BUT if this monument of Sir *Iſaac*'s muſt undergo ſuch a ſevere trial, and be ſo hardly acquitted, what will be the fate of its neighbour, ſince rais'd to commemorate the late Lord STANHOPE? Undoubtedly it will meet with no advocate, and has not even the ſmalleſt title to favour. 'Tis all alike, huge and heavy; expenſively *Gothique*, and magnificently clumſey; the deſign is ſo trifling and abſurd, that not even the hand of *Rysbrack* can give you the leaſt prejudice to its advantage: the ſtatue of his lordſhip might very eaſily be miſtaken for that of *Ajax*, if time and place could afford the leaſt help to imagination. It has the ſame unmeaning air and features which that heroe is deſcribed with, is as enormous in bulk, and ſeems as void of deſign and penetration; circumſtances that no way agree with the character of lord *Stanhope*, and which rather lampoon than do him honour.

THE tent behind is moſt miſerably conceiv'd, and worſt adapted of any thing I ever ſaw in my life; and the *Pallas* upon the top of it has the moſt uneaſy ſtation imaginable: ſhe is a gianteſs too, and ſeems to have as little forecaſt as her charge below: in ſhort, if either of them have any beauty, 'tis in being of a piece with each other; but even that is an excellency which I fancy no body will ever envy or applaud.

WE muſt now ſtrike down to the end of the ſouth iſle; and there we ſhall be ſomewhat better entertain'd: the monument of Mr. CRAGGS, is in a very

ſimple and elegant taſte: there appears much judgment in ſetting his ſtatue upright, becauſe it fills the viſta, with great harmony, and looks advantageouſly even at the greateſt diſtance; the attitude of it is delicate and fine; the thought of reſting it on an urn, pathetique and judicious, and if the face and head had been more finiſh'd, the whole had been without blemiſh: the architecture is alike plain, and the embelliſhments few, and well choſen. In a word, many tombs have more beauties, none fewer faults.

I MUST now take notice of two MONUMENTS together, tho' of very different perſons, and ſomewhat remov'd in ſituation from one another; they are the lord GODOLPHIN's, and Mr. CONGREVE's; my reaſon for mentioning them at one time is becauſe they were erected at the charge of the ſame perſon; becauſe they are in the ſame bad taſte, and the epitaphs of them both are wrote in the ſame ſtile, and ſpelt with the ſame exactneſs: the lady who was at the expence of putting them up, had undoubtedly the credit of paying a compliment to men of the higheſt merit, in their different ſtations; yet 'tis to be wiſh'd that ſhe had thought it worth her while, for her own ſake, to have done it with more decorum, and in a manner more ſuitable to her quality, and their deierts.

THE plainneſs and ſimplicity of Dr. FRIEND's BUST pleaſes me much; and if his epitaph had been in the ſame goût, it would have been, at leaſt, as high a compliment both to the *Scholar* and *Phyſician*.

THERE is ſomething pretty in Mrs. [illegible]BOVERY's TOMB; the figures are lively and free, and the architecture not much amiſs; but her own amiable character, indeed, is the higheſt decoration, and to which we may juſtly add that of her friend's, who had the gratitude to pay this gentile compliment to the remembrance of their former affection.

NOT far from this is a MONUMENT inſcrib'd with the name of Mr. SMYTH, which is much in taſte; a fine buſt, in relievo, of that gentleman, is ſupported by a weeping figure, repreſenting his daughter,

both

both which are deſigned and executed with great judgment and ſpirit. If any thing is wanting, 'tis a reſt for the lady's left arm, which being held up to the head, appears painful for want of it: the urn on which ſhe ſits, with its baſe and pyramid behind, finiſh the whole tomb, and unite in a ſtile moſt harmonious and agreeable.

THE MONUMENT of Mr. THYNN falls next under our conſideration; one of the moſt celebrated things in the *Abbey*: 'tis indeed in a moſt elegant taſte, and the execution is equal to the deſign; the languid dying poſture he is plac'd in, with the action of his hand, directing the ſpectator to the tragick ſtory of his death, which was once ingrav'd behind him, are beautifully conſiſtent with each other, and muſt have had a very pathetic influence on all who beheld it; particularly, as ſo ſtrongly inforc'd with the fine relief, which repreſented the murder below: but ſince the caprice of ſome, or the prejudice and intereſts of others, have eraz'd the inſcription, neither his action, nor that of the inimitable boy at his feet, can be thoroughly underſtood, unleſs conſider'd in the light it was firſt intended to appear in, as deſcrib'd above.

THE execrable *Gothique* heap, which was erected at ſo great an expence, in honour of ſo brave a man as Sir CLOUDESLY SHOVEL, and even by his ſovereign herſelf, has been ſo emphatically and juſtly expos'd in the *Spectator* already, that I have no need to ſay any thing more on that ſubject; I ſhall only beg leave to put the two neighbouring tombs of Admiral *Churchill* and Mr. *Stepney* in the ſame rank of cenſure, ſince they are almoſt as coſtly, and full as unmeaning and ridiculous.

I MUST now paſs over ſeveral wretched things that are unworthy of obſervation, in order to haſten to the corner of the poets; but by the way, cannot overlook the droll figure, lately ſet up, at the charge of a noble peer, to the memory of GRABE the commentator: he is elevated on a high ſort of a funeral cheſt, with a lamp by his ſide, and a pen in his hand to repreſent I ſuppoſe, his unwearied application

to ſtudy in his life-time; but then the ridiculous height of the ſtatue, the clumſineſs of the attitude, and the oddneſs of the employ, never fail to excite laughter in all who behold them: in ſhort, he looks like a boy on a high joint-ſtool, kicking his heels about, and tumbling every moment.

I DON'T know any circumſtance which diſtinguiſhes the real *patron* ſo much, as paying the laſt compliment of an urn and inſcription to the aſhes of a dead genius: it argues a thorough and diſintereſted eſteem for merit, ſets the faireſt example of magnanimity for the great to follow, and excites the noble emulation among the learned to deſerve a like honour.

IN this view, I am charm'd with the recollection that the venerable names of SPENCER, JOHNSON, COWLEY, and DRYDEN, have been perpetuated with juſt and noble diſtinctions, by ſuch illuſtrious perſonages as *Sheffield*, and *Villiers*, dukes of *Buckingham*, the preſent earl of *Eſſex:* ſome diſtinction, 'tis true, is neceſſary to be made in the ſhare of applauſe which is due to theſe noblemen, for the ſame humane and generous action: the earls of *Eſſex* and *Oxford* did this honour to *Johnſon* and *Spencer*, without complimenting themſelves at the ſame time, by inſcribing their own name on the ſtone; a delicate piece of ſelf denial which *Villiers* and *Sheffield* had not firmneſs enough to practiſe, in their generoſities of *Dryden* and *Cowley*.

THE preſent dutcheſs of *Buckingham* will, however, have an equitable claim to ſhare in glory with the firſt: for ſhe juſtly diſliking the BUST, which was firſt ſet up for Mr. DRYDEN, ordered it, at her own expence, to be remov'd, and another plac'd in its ſtead. At once unwilling that her dead lord's humanity ſhould be cenſur'd for want of taſte, and diſſatisfy'd with the glory of ſuch an action, unleſs the thing itſelf agreed exactly with the intent of raiſing it.——The preſent buſt is far from being contemptible, and the whole tomb ſimple, if not magnificent.

I AM always much ſurpriz'd to ſee ſo wretched a thing as that erected to the memory of Mr. PHILLIPS, inſcrib'd with the name of *Harcourt*: one would have naturally imagin'd that whoever aim'd at publick ornament, would endeavour at ſomething like elegance too; one would have expected it in a more eminent degree, from ſuch a name as this: but on the contrary, nothing is more oppoſite, nothing can be more contemptible: it is even a burleſque upon monuments, and inſtead of doing honour to the founder, or the perſon 'tis conſecrated to, indicates very ſtrongly, that either one had not merit enough to deſerve a better, or the other had not ſpirit and taſte enough to do it juſtice.

THE BUST of JOHNSON is executed with great happineſs, and looks with abundance of life and ſpirit: the tablature 'tis inclos'd in is beautiful, and the decorations few, proper, and elegant. To talk like a critick, there is nothing wanting but a note of admiration, at the end of the inſcription: *O rare Ben Johnſon!*

THO' the TOMB of SPENCER has ſuffered greatly by time, and was erected in an age when taſte was in its infancy in *England*, yet there is ſomething in it venerably plain, and not abſurdly ornamental. The materials were certainly very rich, and I don't recollect any of the ſame ſtanding that deſerve ſo little cenſure.

I AM pleaſed to ſee the great BUTLER here on any terms, but 'twould have given me much greater ſatisfaction to ſee it rais'd in a more magnificent manner, and by ſuch perſons too as might have reflected greater honour to his memory; tho' his own merits were ſo eminent as to need no publick acknowledgement to make them immortal.

THE BUSTS of SHADWELL and St. EVREMOND are neither of them very extraordinary, and therefore I ſhall content myſelf with this bare mention, that they are there.

Mr. PRIOR's MONUMENT I cannot ſo eaſily paſs over, becauſe 'tis meant to be magnificent, and was deſign'd

deſign'd to call upon the attention of mankind. Undoubtedly few men had ever better title to a ſepulchral trophy than this author; but ſtill I ſhould have been more pleas'd if it had been erected at any other perſon's charge, rather than his own: 'tis extending our vanity beyond the grave, and making the envy of mankind eternal. As to the tomb itſelf, I muſt be free enough to confeſs I am not entirely ſatisfied with it: his own buſt, which is deſign'd to be the principal figure, is hurt by the whole ſtatues on either ſide; and 'tis not to be queſtion'd but a ſimple urn, with the head on a pedeſtal over it, would have had a finer effect, and better deſerved our admiration. The head itſelf is certainly perform'd with great maſtery, and is juſtly eſteemed one of the beſt things in *England*; and yet if a little *French* embroidery on the cap, and drapery, were ſpared, I believe it would be far from a diſadvantage to it, becauſe it would be then more a-kin to the chaſtity and purity of the Antique.

I BELIEVE every body that viſits the repoſitory of the illuſtrious dead, cannot help looking round, like me, for the divine MILTON, and immortal SHAKESPEAR; names which are the honour of their country, and yet have received no honour from it; names which every foreigner muſt enquire for, and miſs with regret and uneaſineſs to himſelf, and cenſure and diſeſteem to us: that *Milton*, indeed, has been deny'd this privilege, I don't ſo much wonder, becauſe he oppos'd the prieſthood; an injury which they can neither forget nor forgive: an injury that the merit of half mankind united in one perſon can never atone for, and which the fraternity will reſent as long as the name of the aggreſſor ſurvives their malice and perſecution.

BUT this was not *Shakeſpear*'s caſe; a man whoſe works have been the bread of thouſands, and the entertainment of the whole nation for above an age together; who was almoſt the creator of the *Engliſh* ſtage, and the ſupport of it ever ſince; and yet notwithſtanding

withſtanding all his own merits, and the continued benefits he has been the inſtrument of procuring others, not one honourary ſtone has diſtinguiſhed him among the ſons of the *Muſes*, nor one grateful line acknowledged the influence of his ſuperior genius: a neglect ſo ſhameful that it reflects in the ſevereſt manner, both on thoſe who have grown rich by his labours, and thoſe who have been entertain'd ſo frequently with their repreſentations.

Before we go into the inclos'd part of the *Abbey*, 'twill be proper to ſtop a moment at the tombs on the left hand of the entrance: that of Dr. Busby's is certainly in a good taſte, and well executed; the figure is bold and free; in a proper action, and very expreſſive of the character it repreſents; neither are the decorations much inferior. But that of Dr. South's is altogether as bad; 'tis only a parcel of good marble ſpoil'd, and the ſtatue even more ſhocking than the original block it was at firſt compoſed of.

Of each ſide of the collateral iſles of the choir, are three diſtinct ſpaces, which if I miſtake not, were formerly us'd as chapels, and conſecrated to particular ſaints, but now are only repoſitories of the dead, and devoted to their monuments and inſcriptions. I ſhall touch upon what is remarkable in each of them quite round, and reſerve that of *Henry* VII. to cloſe my remarks on this part of my ſubject.

In the firſt of theſe, on the right hand, you have a ſample of the antient *Gothique* magnificence, which was the higheſt taſte our anceſtors arriv'd at; that is to ſay, a Monument which ſpreads over a vaſt extent of ſpace, contains a prodigious quantity of the fineſt marble, is adorn'd with a vaſt variety of decorations, dazzles your eyes with a profuſion of gildings, is animated with abundance of inſcriptions, and yet, upon the whole, appears an inſignificant heap, without form or order, beauty or underſtanding, creating pity that ſo much money, time, and

and labour ſhould be thrown away, inſtead of exciting applauſe and admiration.

WHAT has been ſaid of this particular TOMB will ſuit as well with all the reſt in the ſame ſtile; for tho' they differ in particulars, they are the ſame upon the whole, and a ſuperiority in hugeneſs or expence, only calls upon the ſpectator for a ſeverer cenſure, and more poignant diſſatisfaction. One abſurdity eſpecially, which is common to them all, ought to be moſt rigorouſly condemn'd, which is, the graving their inſcriptions in ſo ſmall a character, and placing them at ſuch a diſtance from the eye, that they were ever as ineffectual, as if time had effac'd them from the firſt moment of their inſertion.

IN the laſt of the chapels on the right hand, is a ſingle STATUE in honour of one of the HOLLESES; which expreſſes more juvenile ſweetneſs and beauty than any thing I ever ſaw of the kind in my life: if this figure has any fault in character and deſign, 'tis in its being in a languid, ſedentary poſture, tho' clad in armour, and deſcrib'd as a heroe in his bloom: to be ſure, an attitude of more ſpirit would have been more ſuitable to the perſon repreſented, would have given the ſtatuary greater latitude to exert his genius, and occaſion'd more ſatisfaction in the ſpectator too.

OPPOSITE to the door of this chapel, is a brazen BUST of Sir ROBERT STAPLETON, an author of ſome repute in the time of King *Charles* I. which has ſomething in it very lively and pleaſing; and tho' a judicious eye will eaſily find it incorrect, he will not fail of giving it ſome degree of praiſe notwithſtanding.

Much in the ſame ſituation, in the other iſle, is a BAS-RELIEF, in honour of one of the LA TOURS, a family from *France*, which has a degree of delicacy, both in the tale and expreſſion, which is very entertaining: 'tis a mother lamenting over her dead or dying daughter, and the artiſt has been very happy in the execution: I could wiſh tho' that the drapery had

had not been quite ſo prodigally beſtow'd, and that the folds had been fewer and more ſimple.

On the other ſide of the ſame iſle, a little lower down, is another Piece of the ſame nature with this, which is the reaſon I arange them together: the ſtory of that is, a lady dying, and her husband and ſeveral children weeping round her: I can't ſay that the ſcene is not well enough diſpos'd, and the paſſions naturally and properly expreſs'd; but ſtill I think ſuch little tablatures as theſe, are fitter for a medal than a monument; and ought to be kept in a box, rather than be expos'd to the open air: what is calculated to laſt for any term of years, ought to be compos'd of large and nervous parts, that time might be the longer in hurting it, and that it might have a better chance of challenging the attention of poſterity.

I must now go back again to the firſt chapel on the right hand, coming down the iſle, where we ſhall ſee, at the entrance, a Figure leaning on a mattreſs, which is admirably well executed, but in the worſt ſtile almoſt of any thing in the *Abbey*: in a word, 'tis an exact copy of the dreſs, and character of the times, at the beginning of the reign of King *Charles* I. The ſpruce hair, curl'd whiskers, pointed beard, ſtarch'd ruff, formal cloak, and large buttons, are as carefully preſerv'd, as if they were a fit ſtandard of beauty for all future ages.

Above this, and almoſt out of ſight, is a brazen Bust of a Lady, which deſerves ſome admiration, both as it expreſſes great ſimplicity and beauty, and as 'tis finely executed too: 'tis true the dreſs and manner of this are as much to be objected to as the laſt, and have the ſame excuſe of mode to plead in their juſtification.

Just oppoſite to the entrance, is a Statue that is diſpoſed with the moſt eaſe and freedom of any thing I ever ſaw, and indeed has no other beauty to recommend it. I don't recollect any thing elſe remarkable in either of theſe chapels to take farther notice of; for tho' they are crouded with monuments,

ments, they are all ſo execrably ill, as to be even beneath cenſure: one modern LADY, indeed, in the next chapel to this, would take it ill if I did not pay ſomething like a compliment to her; for ſhe is dreſt with ſuch nicety, ſo lac'd, ſo ruffled, and ſo fervent in her devotions too at the ſame time, as if we were to believe there was as much ceremony to be obſerved in gaining admiſſion to heaven, as at court, on a birth-day.

SOME of my readers would perhaps take it ill, if in this place, and writing on the curioſities of the *Abbey*, I ſhould not ſay ſomething in honour of the fine WAX-WORK FIGURES which are plac'd ſo curiouſly up and down this venerable building; particularly the King *William* and Queen *Mary*, which have been lately ſo amicably ſhut up together in the ſame box. To oblige them therefore, and in compliment to the Reverend Dean and Chapter, who permit theſe noble decorations, I will throw away a moment or two in giving my opinion of them. In the firſt place, therefore, I think they are ridiculous and unnatural in themſelves, expreſſing neither figure like ſtatuary, nor colour like painting: ſecondly, I am humbly of opinion that they would become a puppet-ſhew better than a church, as making a mere farce of what ſhould be great and ſolemn: and, thirdly, I think them highly injurious to the characters they repreſent, as ſhewing them like jointed babies, to the ſtupid admiration of the vulgar, and the contempt of men of ſenſe; inſtead of characterizing their perſons, and perpetuating their virtues.

FOR all which, and many more reaſons, I beg leave to move that the whole preſent ſet of waxen worthies may be demoliſhed without benefit of clergy, and that all their preſent patrons may be ſubſtituted in their place; and that, as faſt as any future Reverence ſhould endeavour to ſeduce his brethren to the like idolatry, he ſhould be immediately chronicl'd in wax, and ſhewn with a cap and bells, to diſtin-

diſtinguiſh the extent of his underſtanding, and the perfection of his taſte.

THE incloſure behind the altar, commonly known by the name of St EDWARD'S CHAPEL, has nothing remarkable in it but certain *Gothique* ant'quities, which are made ſacred by tradition only, and ſerve only to excite a ſtupid admiration in the vulgar.

THERE is indeed, at the end of this place, a ſort of GATE to the TOMB of *Henry* V. which was intended for a piece of magnificence, and no coſt was ſpared to make it anſwer that deſign; but the taſte of it is ſo unhappy, and the execution ſo wretched, that it has not the leaſt claim to that character. The tomb of that prince challenges attention only becauſe 'twas his, and becauſe the ſtatue on it has loſt its head: to account for which ſingular injury, we are told a ridiculous tale of its being ſilver, and that the value of it occaſioned the ſacrilege.

ONE thing, 'tis true, we meet with in this place, which merits a peculiar regard; that is, a wooden CHEST OF BONES, ſaid to be the remains of *Catharine*, daughter of the king of *France*, and conſort of *Henry* V. If this account is authentick, I think nothing can be a greater violation of decency, or more injurious to the memory of ſuch illuſtrious perſonages, than to expoſe their relques in ſo licentious a manner, and make a ſhew of what once commanded reſpect and adoration. If the clergy are advocates for the decency of burial, as no doubt they are, becauſe of the profits which attend it, why don't thoſe, who have this church under their care, comply with their common tenets, and grant this indulgence to the ruins of majeſty? To be ſure I can have no other anſwer but this, that they bury ſome for gain, and ſome they leave unburied for the ſame reaſon.

'TIS beyond controverſy, that there is ſomething extremely ſhocking in this violence to the ſecrets of mortality: the *antients* had even a ſuperſtitious regard for the duſt of their anceſtors, and ſurely we are under ſome obligation to treat ours with good

manners: and how the reverend Dean and Chapter can reconcile this principle with their conduct, I leave to the moſt learned caſuiſt among them to determine. If they would hearken to my humble advice, they would not be ſo very intent on worldly intereſt, as to neglect worldly reputation: reputation is intereſt too, and ſuch treſpaſſes as theſe, in the eyes of men of delicacy and underſtanding, are not eaſily forgiven or forgot.

THE ARCH, at the ENTRANCE of *Henry* VIIth's chapel, is exceeding grand and ornamental: the ſteps underneath are a fine preparation for the ſcene at landing, and the three doors an admirable expedient to favour the perſpective within: but this, and ſeveral other beauties, are utterly ſpoil'd by the ſtalls, which cut off the collateral iſles of the chapel intirely, and thereby ſpoil the beauty and ſymmetry of the whole.

THE ROOF of this ſtructure is certainly one of the fineſt things in the world, I mean in the *Gothique* ſtile: nothing can be in a better form, or more richly decorated: perhaps had it been more ſimple it had ſhewn to greater advantage; but ſtill 'tis a wonder that one continued cluſter of ornament could be contriv'd to pleaſe ſo much, and anſwer ſo well.

WERE the abſurd partitions, mentioned above, thrown down, the roof would appear ſtill more ſurprizing, and the area before more ſpacious and proportionable: all thoſe tombs which are now ſhut up in ſuch a manner, that they are no where to be ſeen as they ought, would then come forward to the eye, and give an additional grandeur and ſolemnity to the ſcene: the perſpective would be finely broke, and every object properly terminate in the founder's mauſoleum, as the principal point of the whole view.

THERE are few TOMBS in *Europe* more famous than that of *Henry* VII. neither indeed are there many which deſerve to be more ſo. The undertaking, in itſelf, was vaſt and ſurprizing, the coſt pro-

prodigious, and the execution exceedingly difficult and laborious. And yet the artiſt has ſucceeded in it to admiration; there is hardly a part in it that is not excellent, from the chief figures to the minuteſt point of the decoration: the ſtatues of the King and Queen are grand and noble, and the bas-relief on the ſides below, beautiful and expreſſive. I am of opinion the workman, whoever he was, was equal to the nobleſt ſcheme of this nature, and would have made a figure even amongſt the *Antients*. What a pity is it therefore that ſuch a genius, and ſo much art ſhould be laviſh'd away on a thing entirely out of taſte, and which, at the ſame expence and ſtudy, might have been made the wonder of the world! To explain myſelf farther on this head, nothing can be more ſtupid than the laying ſtatues on their backs, in ſuch a ſituation, that 'tis impoſſible they ſhould ever be ſeen to advantage, and of courſe, that all their perfections muſt be utterly thrown away. In the next place, the brazen incloſure, which ſurrounds this tomb, wonderful as it may be, conſider'd by itſelf, is a monſtrous blemiſh, with regard to the thing it was intended to preſerve and adorn; becauſe it riſes abundantly too high, and intercepts the view intirely from the principal objects.

WITHOUT doubt, the STATUES of the KING and QUEEN ought to have been in living attitudes, erect and bold, and the decorating figures ſhould have form'd a correſponding groupe, which in every light ſhould have ſtood the teſt of criticiſm, and given the ſpectator an intire ſatisfaction: a few more ſteps too ſhould have been added to raiſe the foundation higher; a magnificent arch might have been thrown over all, and the boundary below ſhould have been only a guide, not an incumbrance to the proſpect.

YET, erroneous as the taſte of this fine MONUMENT may be, it may be called excellent to that which prevailed ſeveral years after in the reign of King *James* I. as may be ſeen by the wretched things, which were erected at his command, to

the memory of queen *Elizabeth*, and his mother, *Mary* queen of *Scotland:* in these all the blunders, that can be imagin'd, are collected together: want of attitude and expression, harmony and proportion, beauty and decoration: nay, the very colmns, which support the superstructure, are of different sorts of marble, and, to make the figures splendid and natural, they are painted and dress'd out to the life. as if they were just retir'd from a drawing-room, and laid down there for a little repose.

But these whims seem to be again out of repute in the reign of his son, as appears by the Monuments of the dukes of *Richmond* and *Buckingham:* in these there are several fine figures in brass, and something like meaning and design; tho' even then they had not learned to distinguish the principal characters, and place them in such attitudes, as should command the spectator's first and last attention and regard.

Both these faults are intirely avoided by *Rysbrack*, in the Monument erected in honour of the late duke of *Buckingham:* there the duke himself is the principal figure in the groupe, and tho' he is in a cumbent posture, and his lady, in the most beautiful manner, sitting at his feet, yet her figure is characteriz'd in such a manner as only to be a guide to his, and both reflect back a beauty on each other. The decorations are exceedingly pictureſque and elegant: the trophy at his head, the figure of *Time* above, with the medals of his children, fill up all the spaces with so great propriety, that as very little could be added, nothing can be spared. In a word, I have yet seen no ornament that has pleased me better, and very few so well.

I will conclude my remarks on the *Abbey*, with some brief reflections on the use of Sepulchral Monuments in general, which will, at once, serve to illustrate what has been said on the tombs already erected, and likewise be of some service to the statuary in designing those which may succeed hereafter.

However amiable fame may appear to the living, 'tis certainly no advantage to the dead: whatever dangers

gers they have dared, whatever toils they have undergone, whatever difficulties they have ſurmounted, the grave is deaf to the voice of applauſe, and the duſt of the noble and vulgar ſleep in the ſame obſcurity together. 'Tis poſſible the conſcious ſpirit may have an idea of the honours that are paid to his aſhes; but 'tis much more probable, that the proſpect of this imaginary glory, while he liv'd among us, was all the pleaſure it ever could afford him. I make this obſervation, becauſe moſt monuments are ſaid to be erected as an honour to the dead, and the living are ſuppos'd to be the leaſt concern'd in them: whereas on the contrary, there are few but what were rather founded in compliment to the builders vanity, than in reſpect to the name they are inſcribed with. One man's fame is made the foundation of another's, in the ſame manner with the gentleman's, who order'd *this ſentence* to be made his *epitaph*; *Here lies Sir* Philip Sidney's *friend*. Some there are that mention only the names of the perſons whoſe duſt they cover, and preſerve a noble ſilence with regard to the hand who rais'd them; but even here, the dead can receive no benefit from ſuch diſintereſted affection; but the living may profit much by ſo noble an example. Another thing that diſpleaſes me, is the manner of the inſcriptions, which frequently miſtake the very deſign of engraving them, and as frequently give the lye to themſelves. To pore one's ſelf blind in gueſſing out *Æternæ memoriæ ſacrum* is a jeſt, that would make *Heraclitus* laugh; and yet moſt of them begin in that pompous taſte, without the leaſt reflection that braſs and marble can't preſerve themſelves from the tooth of time; and if men's actions have not guarded their reputations, the proudeſt monument would flatter in vain.

I don't ſay theſe things becauſe I am an enemy to the cuſtom: ſo far from it, no one can admire it more; but what I intend is, to place every thing on its right principle, and recommend the propereſt means for the conſequence. 'Tis certain there is not a nobler amuſement in the world, than a walk in WESTMIN-

STER-ABBEY, among the tombs of heroes, patriots, poets, and philoſophers; you are ſurrounded with the ſhades of your great foreſathers; you feel the influence of their venerable ſociety, and grow fond of fame and virtue in the contemplation: 'tis the fineſt ſchool of morality, and the moſt beautiful flatterer of the imagination in nature. I appeal to every man's mind that has any taſte for what is ſublime and noble, for a witneſs to the pleaſure he experiences on this occaſion; and I dare believe he will acknowledge, that there is no entertainment ſo various, or ſo inſtructive. For my own part, I have ſpent many an hour of pleaſing melancholy in its venerable walks; and have been more delighted with the ſolemn converſation of the dead, than the moſt ſprightly ſallies of the living. I have examin'd the characters that were inſcribed before me, and diſtinguiſhed every particular virtue. The monuments of real fame, I have view'd with real reſpect; but the piles that wanted a character to excuſe them, I conſider'd as the monuments of folly. I have wandered with pleaſure into the moſt gloomy receſſes of this laſt reſort of grandeur, to contemplate human life, and trace mankind thro' all the wilderneſs of their frailties and misfortunes, from their cradles to their grave. I have reflected on the ſhortneſs of our duration here, and that I was but one of the millions who had been employ'd in the ſame manner, in ruminating on the trophies of mortality before me; that I muſt moulder to duſt in the ſame manner, and quit the ſcene to a new generation, without leaving the ſhadow of my exiſtence behind me; that this huge fabrick, this ſacred repoſitory of fame and grandeur, would only be the ſtage for the ſame performances; would receive new acceſſions of noble duſt; would be adorn'd with other ſepulchres of coſt and magnificence; would be crouded with ſucceſſive admirers; and at laſt, by the unavoidable decays of time, bury the whole collection of antiquities in general obſcurity, and be the monument of its own ruin.

YET in ſpite of theſe ſage reflections, this plain proſpect of general decay, I muſt own, 'tis a great pleaſure

ſure to me to ſee a new ſtatue added to the laſt; to ſee another name of glory increaſing the catalogue: 'tis a taſte I am particularly fond of, and what I congratulate the preſent age for encouraging ſo much. I am always one of the firſt to ſurvey a new monument, to criticiſe on its beauties, and point out its defects. I have ſometimes the pleaſure of obſerving a beauty, and often a fault in our modern artiſts; and ſhould be glad to take an occaſion of applauding the firſt, and mending the laſt. I would have all works of ornament perfectly beautiful and elegant; or elſe they diſappoint the very intent of their being. I would have all *ſtatuary*, in a peculiar manner, excellent. A polite people are moſt diſtinguiſhed as ſuch, by their buildings, their ſtatues, and their inſcriptions; and I am ſorry to ſay it, we are generally defective in all. There is one noble *Lord* amongſt us indeed, who has taken great pains, and been at vaſt expence, in improving our taſte in one of theſe particulars; but I don't find ſo eminent an example has influenc'd many more to an emulation of what has done him ſo much honour. In a word, *ſepulchral monuments* ſhould be always conſider'd as the laſt publick tribute which is paid to virtue; as a proof of our regard for noble characters; and moſt particularly, as an excitement to others to emulate the great example. In a word, I can't look upon that which is raiſed over the aſhes of Sir *Iſaac Newton* in any other light: his honours were all owing to his own merit; neither is it in the power of the fineſt ſtatue, or the ſublimeſt inſcription, to afford him any addition. Had his *remains* reſted without a *name*, like *Milton*, or *Shakeſpear*, or *Shaftſbury*, or *Naſſau*, 'twould have been a new reproach to an ungrateful people, but no injury to him. On the other hand, the utmoſt magnificence of funeral honours would only be a credit to us, without doing him any ſervice. Having lately obſerv'd that this ſtately *mauſoleum* had made the entrance into the choir irregular; 'twas anſwer'd, that if we waited for an *equal name* among the *moderns* to make it uniform, 'twould hardly be ſo to eternity; and

and if an inferior was to be rang'd with him, 'twould be a diſadvantage to both. 'Tis moſt certain, that there are few *characters* that approach any thing near to an *equality*, and the many vain trials that hath been made for his *epitaph*, are the higheſt compliment to his deſert: 'tis a proof that language was too weak to expreſs it, and hyperbole itſelf too faint for the admiration that was due to his accompliſhments.

GRAY'S INN is certainly too conſiderable a place to be paſs'd over unobſerv'd: but the notice we ſhall take of it, will be rather in compliment to what it might have been made, not what it is at preſent; 'tis no more than a confus'd heap of ugly buildings that have neither order, regularity or connection, and yet the ground they ſtand on was capable of all: they might have had a fine, open front to the ſtreet, and another to the gardens, and that too with as little expence: but the taſte of our anceſtors did not ſeem to be altogether fix'd on beauty, and we ourſelves make but very ſlow advances towards a reformation. As to the gardens belonging to this *Inn*, they are certainly an advantage to the ſtudents there, and a convenience to the town in general; and if they have not many beauties to entertain you, they have few abſurdities to diſguſt you: 'tis true indeed they might be made much better than they are, by keeping the viſtas full of trees, the walks ſmooth, and the borders even. The mount and ſummer-houſe upon the top of it, might be made quite delightful, and if the two portico's at the ends of the terras, had been in taſte, they would have given an air of magnificence, which at preſent is much wanting. I could wiſh too that the piece of ground, between the two terraſes and the road, was made better uſe of by the ſociety, than turning it into a kitchen garden, as well as that next *Gray's-Inn-Lane:* theſe two ſpots might have been covered with trees, in the moſt beautiful manner, and ſupplied with fountains, which would make this place one of the moſt delightful ſpots about town.

BEDFORD ROW is one of the moſt noble ſtreets that *London* has to boaſt of, and yet there is not one houſe

houſe in it which deſerves the leaſt attention: even that ſide of the way next the gardens, is remarkable for nothing but its regularity; the buildings themſelves being void of all ſymmetry and proportion, and in a taſte altogether *Gothique* and clumſy: yet after all, if the houſe, which projects into the middle of the ſtreet, and ſpoils the beauty of the whole viſta, were levelled, we ſhould forget this particular defect, to admire the grandeur and length of the whole.

ORMOND-STREET is another place of pleaſure, and that ſide of it next the fields is, beyond queſtion, one of the moſt charming ſituations about town.

POWIS-HOUSE, at the end of it, is a building of much beauty and elegance, the lower part of it, in particular, has a very good claim to applauſe, but then the Attick ſtory is monſtrous, out of proportion, and no way a-kin to taſte, To this we may add, that the houſe itſelf is pent up for want of room, and ſtands greatly in need of wings, to make it perfect and compleat.

QUEEN'S-SQUARE is an area of a peculiar kind, being left open on one ſide, for the ſake of the beautiful landſcape, which is form'd by the hills of *Highgate* and *Hampſtead*, together with the adjacent fields; a delicacy which deſerves ſome approbation, both as 'tis an advantage to the inhabitants, and a beauty even with regard to the ſquare itſelf.

SOUTHAMPTON-ROW is a range of buildings, which ſeems to have been built only for the ſake of the proſpect before it, and for ſuch who prefer no conveniency to that, no ſituation can be more happy; but for my own part, I ſhould be uneaſy in reſiding there, for want of ſhelter from the wind in winter, and the ſun in ſummer.

BLOOMSBURY-SQUARE is at preſent remarkable for nothing but its being a place capable of great improvements: there is not one tolerable houſe in it, and the area in the middle is almoſt as much neglected as the buildings. The ground on which the duke of *Bedford*'s houſe now ſtands is, beyond diſpute, one of

of the fineſt ſituations in *Europe* for a palace, and I am not a little griev'd to ſee it ſo wretchedly miſemployed. In the firſt place, it has one whole ſide of a ſquare for a front, and the ſquare itſelf would ſerve as a magnificent area before it: then there is a grand ſtreet juſt oppoſite to it, which throws the proſpect of it open to *Holborn*, and muſt excite the curioſity of every paſſenger, to regard and admire it. Then behind, it has the advantage of moſt agreeable gardens, and a view of the country, which would make a retreat from town almoſt unneceſſary; beſide the opportunity of exhibiting another proſpect of the building, which would enrich the landſcape, and challenge new approbation.

'Twill be impoſſible to paſs by the New-Church of St. *George*, *Bloomsbury*, without giving it a very particular ſurvey: 'tis built all of ſtone, is adorn'd with a pompous portico, can boaſt many other decorations, has been ſtinted in no expence; and yet, upon the whole, is ridiculous and abſurd even to a proverb. The reaſon is this, the builder miſtook whim for genius, and ornament for taſte: he has even err'd ſo much, that the very portico does not ſeem to be in the midde of the church, and as to the ſteeple, it is ſtuck on like a wen to the reſt of the building; then the execrable conceit of ſetting up the King on the top of it, excites nothing but laughter in the ignorant, and contempt in the judge. In ſhort, 'tis a laſting reflection on the fame of the architect, and the underſtanding of thoſe who employ'd him.

Montague-House has been long, but ridiculouſly eſteem'd one of the moſt beautiful buildings about town: I muſt own 'tis grand and expenſive, will admit of very noble ranges of apartments within, and fully anſwers all the dignity of a *Britiſh* Nobleman of the firſt rank: but after I have allow'd this, I muſt add, that the entrance into the court-yard is mean and *Gothique*; more like the portal of a monaſtery than the gate of a palace, and the cupola over it is even ſtill more contemptible and abſurd: I am ready

ready to confeſs the area ſpacious and grand, and the colonnade to the wings, graceful and harmonious; but then the wings, themſelves are no way equal to it, and the body of the houſe has no other recommendation than merely its bulk, and the quantity of ſpace it fills: it is my opinion, that the height is not equal to the length, and that the roof and garrets are both a load to the fabrick, and abſurd in themſelves; that the windows are too large and numerous, that decorations are wanting, and that the whole front is defective both in beauty and variety.

The NEW CHURCH of St. *Giles*'s is one of the moſt ſimple and elegant of the modern ſtructures: it is rais'd at a very little expence, has very few ornaments, and little beſide the propriety of its parts, and the harmony of the whole, to excite attention, and challenge applauſe: yet ſtill it pleaſes, and juſtly too; the eaſt end is both plain and majeſtick, and there is nothing in the weſt to object to but the ſmallneſs of the doors, and the poverty of appearance that muſt neceſſarily follow. The ſteeple is light, airy, and genteel, argues a good deal of genius in the architect, and looks very well both in compariſon with the body of the church, and when tis conſider'd as a building by itſelf, in a diſtant proſpect. Yet after all I have confeſs'd in favour of this edifice, I can't help again arraigning the ſuperſtition of ſituating churches due eaſt and weſt; for, complaiſance to this folly, the building before us has loſt a great advantage it might have otherwiſe enjoy'd; I mean the making the eaſt end the front, and placing it in ſuch a mannner as to have ended the viſta of what is call'd *Broad St. Giles*'s; whereas, now, it is no where to be ſeen with eaſe to the eye, or ſo, as juſtly to comprehend the ſymmetry and connection of the whole.

THE SQUARE, commonly call'd SOHO, is the next place which claims any regard, and that too, like moſt of the other things of the like nature, in this city, only becauſe it is a ſquare; the buildings round it are not ſcandalous, 'tis true, but

they have not the leaſt pretenſions to taſte or order: it has beſide a little contemptible garden in the middle of the area, and a worſe ſtatue, if it be poſſible, in the middle of that. The place, indeed, is not ſo entirely neglected, as many others of the ſame ſort about town, and therefore deſerves the leſs cenſure, if it is not entitled to praiſe. My Lord *Bateman*'s houſe, on the ſouth ſide, is built at a good deal of expence, and was meant for ſomething grand and magnificent; but I am afraid the architect had a very ſlender notion of what either of them meant: there is nothing very ſhining in any part of this ſtructure; but if the lower order could boaſt of beauties ever ſo exquiſite, the upper is ſo *Gothique* and abſurd, that it would deſtroy them all, invective would get the ſtart of approbation.

GREAT MARLBOROUGH-STREET is eſteemed one of the fineſt in *Europe*; but I think it can have this character on no other account but its length and breadth; the buildings on each ſide being trifling and inconſiderable, and the viſta ended neither way with any thing great or extraordinary: a circumſtance which ought to be always conſider'd, where the nature of the ground will give it leave; for nothing can poſſibly give a greater advantage to the view, than ſomething beautiful or magnificent to terminate it; and magnificence or beauty cannot be admir'd as they ought, without a ſuitable diſtance to blend all the parts together, and preſent the whole to the eye at once.

I can find no other fault with the duke of QUEENSBOROUGH'S HOUSE, but that 'tis badly ſituated, overagainſt a dead wall, and in a lane that is unworthy of ſo grand a building; to which we may add, that it wants wings, and muſt ever do ſo, becauſe there is not room to make ſo neceſſary and graceful an addition. This fabrick is evidently in the ſtile of *Inigo Jones*, and not at all unworthy the ſchool of that great maſter: a beautiful imitation is of abundantly more value than a bad original; and he that could copy excellency ſo well, could not want a great deal of his own.

THE

THE firſt four HOUSES, oppoſite to the duke of *Queensborough*'s ſtable-gate, are, beyond compariſon, in the fineſt taſte of any common buildings we can ſee any where: without the leaſt affectation of ornament, or ſeeming deſign at any remarkable elegance, they have all the elegance that can be given to ſuch a deſign, and need no ornament to make them remarkable. In a word, I would recommend this row as a ſample of the moſt perfect kind for our modern architects to follow; and if none of our ſquares had a worſe ſet of edifices in them than theſe, we ſhould never regret the want of a better.

GENERAL WADE'S HOUSE, in the next ſtreet parallel to this, is a ſtructure, which tho' ſmall, and little taken notice of, is one of the beſt things among the new buildings: the general deſign, or plan, is intirely chaſt and ſimple; and yet the execution is pompous and expenſive: indeed the whole houſe is one continued cluſter of ornament, and yet there is no body can ſay there is too much, or that he deſires to have any part remov'd out of the way: let me add, 'tis the only fabrick in miniature I ever ſaw, where decorations were perfectly proportion'd to the ſpace they were to fill, and did not by their multiplicity or ſome other miſtake, incumber the whole.

THERE is nothing in the whole prodigious length of the two BOND STREETS, or in any of the adjacent places, tho' almoſt all erected within our memories, that has any thing worth our attention; ſeveral little, wretched attempts there are at foppery in building, but they are even too inconſiderable for cenſure.

THERE is ſomething particular in the manner of GEORGE STREET, which deſerves our attention; it being laid out ſo conſiderably wider at the upper end, towards *Hanover-Square*, that it quite reverſes the perſpective, and ſhews the end of the viſta broader than the beginning; which was calculated to give a noble view of the ſquare itſelf at the entrance, and a better proſpect down the ſtreet from the other ſide:

both ways the effects anſwers the intention, and we have only to lament, that the buildings themſelves are not more worthy this pains to ſhew them to advantage. The weſt ſide of HANOVER-SQUARE is uniform, argues a very tolerable taſte in the architect, and deſerves a good deal of approbation; but all the reſt are intolerable, and deſerve no attention at all.

I MUST own this, however, that the view down GEORGE-STREET, from the upper ſide of the ſquare, is one of the moſt entertaining in the whole city: the ſides of the ſquare, the area in the middle, the breaks of building that form the entrance of the viſta, the viſta itſelf, but, above all, the beautiful projection of the portico of St. GEORGE'S-CHURCH, are all circumſtances that unite in beauty, and make the ſcene perfect.

IF any thing is wanting, 'tis a graced building at the end of the viſta; and the CHAPEL which now ſtands there, afforded a handſome opportunity, even for adding this too, if the undertakers had taſte or generoſity enough to make the beſt uſe of it.

THE CHURCH of St. GEORGE'S is, at leaſt, one of the moſt elegant in *London:* the portico is ſtately and auguſt, the ſteeple handſome, and well proportion'd, and the north and eaſt proſpects very well worth a ſincere approbation: but even this ſtructure is no where to be ſeen, but in profile, as mention'd above, tho' ſituated in the very centre of the viſta that leads to *Groſvenor-Square*, and were it not for two or three intervening houſes, would be ſeen in the nobleſt point of light in the world. In ſhort, it would fill the eye quite from the other ſide of that ſquare in all its perfection; and I leave any one to judge to what ſuperior advantage it would then appear, and how many more beauties it would add to the proſpect.

WE muſt now croſs the road to OXFORD, or CAVENDISH-SQUARE; I am uncertain by which of thoſe names it is moſt properly diſtinguiſh'd, and there we ſhall ſee the folly of attempting great things, before we are ſure we can accompliſh little ones.

Here 'tis, the modern plague of building was firſt ſtayed, and I think the rude, unfiniſh'd figure of this project ſhould deter others from a like infatuation. When we ſee any thing like grandeur or beauty going forward, we are uneaſy till 'tis finiſh'd, but when we ſee it interrupted, or intirely laid aſide, we are not only angry with the diſappointment, but the author too: I am morally aſſur'd that more people are diſpleas'd at ſeeing this ſquare lie in its preſent neglected condition, than are entertain'd with what was meant for elegance or ornament in it. To be free, no body ſhould undertake things of this publick nature, without reſolving to go thro' with them; for the declining it afterwards is ſo notorious, that the whole world has occaſion to blame it, tho' few or none can be ſufficiently acquainted with the motives, ſo as either to defend or abſolve.

It is ſaid, the imperfect ſide of this ſquare was laid out for a certain nobleman's palace, which was to have extended the whole length; and that the two detach'd houſes, which now ſtand at each end of the line, were to have been the wings; I am apt to believe this can be no other than a vulgar miſtake, for theſe ſtructures, tho' exactly alike, could have been no way of a piece with any regular or ſtately building; and 'tis to be preſum'd this nobleman would have as little attempted any other, as he would have left any attempt unfiniſh'd.

The House of the late lord *Bingley*, on the weſt ſide of the ſquare, is one of the moſt ſingular pieces of architecture about town: in my opinion 'tis rather like a convent than the reſidence of a man of quality, and ſeems more a copy of ſome of *Pouſſin*'s landſcape-ornaments, than a deſign to imitate any of the genuine beauties of building. I may be miſtaken perhaps in my opinion, and what I eſteem *Gothique*, heavy and fantaſtick, may really be harmonious, light and elegant: ſo I leave the determination of it to better judges,

I have now brought this painful *Survey* almoſt to an end, and am not a little pleas'd on that account:

it was not ſo eaſy a task as I at firſt imagin'd, and whoever will make it their guide to meaſure the ſame ground, will be of the ſame opinion: huge indeed as this city is, the toil of examining it from place to place, is the leaſt; for a building ought to be view'd ſeveral times before we come to a concluſion, either with regard to its faults or beauties: part of that trouble this REVIEW was deſign'd to ſave, and if it will not poliſh the taſte, or reform the judgment, 'twill ſerve however as an index to the *Publick Buildings*, &c. and point out to the ſtranger whatever is worthy of his attention.

GROSVENOR-SQUARE is not only the laſt addition which has been made to the town, but the laſt in ſituation too; and as 'tis generally underſtood to be the fineſt of all our ſquares, I am ſorry I have the opportunity to ſay it has ſo few advantages to recommend it, and that the publick is diſpos'd to like theſe few ſo well: I have frequently obſerv'd already, that magnificence ſhould never be attempted; it ought always to be perfect and compleat, or elſe the very eſſay mocks the builder, and excites ridicule inſtead of admiration. This is the caſe of *Groſvenor-Square*; it was meant to be very fine, but has miſcarried very unfortunately in the execution: there is no harmony or agreement in the parts which compoſe it, neither is there one of thoſe parts which can make us any th'ng like amends for the irregularity of the whole. The triple houſe, of the north ſide, is a wretched attempt at ſomething extraordinary; but I hope not many people, beſide the purchaſers, are deceiv'd in their opinions of its merits; for 'tis not only bad in itſelf, but in its ſituation too; had it been in the centre of the line, there would have been ſome excuſe for the project, but as 'tis almoſt in one extreme, there can be no plea remaining unleſs the view of taking in ſome young heir to buy it, at a great rate, may be allow'd one.

THE *eaſt ſide* is the only regular one of the four, and is undoubtedly much the moſt elegant for that reaſon; but then even this is not in taſte, and neither the

the houſe in the middle, nor the two which ſerve as wings, have any thing remarkable to recommend them, tho' the builders ſeems to deſign they ſhould: the pediment over that in the middle, particularly, is proportion'd only to the breadth of that houſe, and not the entire line; whereby it appears that the artiſt forgot his firſt deſign, of making this the main body to the whole.

THE other two SIDES are little better than a collection of whims, and frolicks in building, without any thing like order or beauty, and therefore deſerving no farther conſideration.

AS to the AREA in the midſt: 'tis certainly laid out in a very expenſive taſte, and hitherto kept with great decency and neatneſs: the making it circular is new in deſign, and happy in effect: the ſtatue in the centre makes a very good appearance in proſpect, and is a fine decoration: but, in itſelf, is no way admirable, or deſerving applauſe. The incloſure round this area is clumſey, and the brick-work not only ſuperfluous, but a blemiſh to the view it was intended to preſerve and adorn.

I HAVE often wonder'd that, among the many ſpacious areas of buildings, which adorn this city, an octangular one was never thought of; I am fully perſuaded that it would make a nobler figure than any we have ſeen yet, and is capable of greater beauties: 'tis to be obſerv'd tho', that I would not have it broke at the angles, for the ſake of the ſtreets or entrances, becauſe that would ſpoil the theatrical appearance of the whole: I would rather chuſe to have all thoſe inlets under an arch, in the centre of each particular ſide, and if the ſuperſtructure was elevated proportionably, in a grand and noble ſtile, what was principally meant as a conveniency, would prove one of the moſt magnificent ornaments in the world.

I WOULD not be underſtood here, as recommending any farther additions to this mighty metropolis; no, I am of opinion the head is already much too big for the body, and therefore its farther growth cannot be check'd too ſoon. But this I leave to the determination of wiſer heads than mine.

I SHALL close this *Essay* with some remarks on *Architecture* in general; which I find ready drawn to my hand in the preface to a book lately publish'd, under the title of *The* BUILDER's *DICTIONARY**. A book which contains the elements of the whole art, and which 'tis necessary every judge, as well as artist, should understand.

ARCHITECTURE is one of those arts which necessity has made universal: from the time that men first felt the inclemencies of the seasons, it had its beginning; and accordingly it has spread whereſoever the severities of the climate demanded shelter or shade: it is to be traced in the *Indian*'s hut, and the *Icelander*'s cave; and still shews, in those barbarous parts of the globe, from what mean original it rose to its present glory.

As distress was the parent of it, so convenience was the first object it regarded: magnificence and decoration were the result of some long refinement, and designed to flatter the ostentation of the owners: politeness is but a more delicate term for luxury; and was it not natural for men to grow wanton with ease and affluence, all the sciences in general had laid inactive, nor ever started into being.

'TIS easy to conclude from hence, that *convenience* should still be the builder's first view: every structure is rais'd to answer some particular end; and the most obvious and simple means are always the best to obtain it. When such a plan as this is uniformly and consistently laid; when all its uses may be comprehended at a single glance, and all appear undeniably reasonable and perfect; then the artist is at liberty to add grandeur and elegance to strength and propriety, and finish the whole with the full splendour of beauty and grace.

BY this division of *Architecture* into beauty and use, it will be demonstrable to every reader, that 'tis partly an

* This is the *Dictionary* recommended by Messr. *Hawksmoor*, *James*, and *Gibbs*. Printed for Messr. *Bettesworth*, *Hitch*, and *Austen*.

an art, and partly a ſcience; that the firſt is mechanical, and the laſt the reſult of genius and ſuperior underſtanding: one calls in all the aid of fancy and imagination, grows poetical in deſign, and pictureſque in decoration; the other lays down fix'd and ſtated rules, proceeds in the ſame invariable tract of reaſoning, and comes always to the ſame concluſions. Hence it happens, that many an excellent workman has proved himſelf a mere mechanick; and many a ſurprizing genius, that he was ignorant of the very principles of the art he made it his profeſſion to underſtand. To make a thorough maſter, both muſt be united; for the propriety of a plan is ſeldom attended to, and ſeldomer underſtood; and a glaring pile of beauty, without uſe, mocks the poſſeſſor with a dream of grandeur he can never enjoy.

After this ſhort introduction, the author proceeds to point out what are the true foundations of this noble art, and begins firſt with Arithmetick, as being the ground-work of menſuration, either as to extent or ſolidity, as being the medium of all calculations, and the only road to any degree of practical knowledge in the mathematicks.

Geometry follows in the next place, and is indeed the foundation that all ſtudents muſt build upon, ſince 'tis impoſſible to attain to any perfection in *Architecture* without it: 'tis *Geometry* that lays down all the firſt principles in building, that adjuſts all bearings and proportions, and meaſures points, angles, and ſolidities. In ſhort, there is no being a maſter of architecture, without being perfect in all the parts of *Geometry*; and he that is ſo, tho' he may err in decoration, can never do the ſame, either in ſtrength or proportion.

Maſonry, or the mechanical means of raiſing perpendiculars, turning arches, erecting bridges, and forming ſtair-caſes, is another branch of this art, and muſt be underſtood with great accuracy and readineſs; as being the execution of the whole which the ſtudent deſires to learn.

Levelling and Hydraulicks, are likewiſe of great

great importance to the builder: the firſt at once enabling him to underſtand good ſituations, or amend 'em if they are otherwiſe: and the laſt, of courſe, directing the conveyance of water, the draining of low grounds, and teaching the whole ſecrets of collecting reſervoirs, or afterwards employing them to the beſt advantage. In ſhort, on theſe depend both the neceſſary uſe of water for family ſupply, and alſo all the beautiful effects that can reſult from it in gardens, by baſons, fountains, caſcades, *&c.*

MECHANICKS is another eſſential in this noble art. 'Tis by underſtanding their power and effect, that ſuch machines are contriv'd, as alone are able to raiſe up the heavy materials to buildings of any conſiderable height, or empty waters from a bottom, or drain a level, or force them upwards, as art would direct, or neceſſity require.

THESE, with the art of SKETCHING and DRAWING, are all the different branches of ſtudy which are neceſſary to form a compleat mechanical architect. But when he is thoroughly initiated in them all, ſo as not to err, even in principles or practice, if he cannot add as much knowledge more of his own, in their uſe and application, he will be fit for nothing more than the overſeer of a work, or a judge of the mere methods to carry on and finiſh the whole.

THE ſcience of DESIGNING is ſtill wanting to form a great maſter, or produce ſuch plans as would vie with the antient beauties of *Greece* and *Rome*. But if this is not in the genius, it is never to be learn'd. To be able to enter into this ſecret, the ſtudent muſt have great natural parts, a noble and fruitful imagination, a thorough inſight and acquaintance with beauty, and judgment ſedate and cool enough to form a juſt and delicate taſte. Without taſte, even genius itſelf wanders blindfold, and ſpends itſelf in vain. Genius is, indeed, the firſt quality of the ſoul; but taſte muſt be added, or we ſhall cenſure the wilderneſs, inſtead of admiring the beauty; we ſhall be diſſatisfied with the irregularity, inſtead of being pleaſed with the magnificence.

BUT

BUT tho' genius cannot be learn'd, it may be improv'd: and tho' the gift of *Deſigning* is born with a man, it may be methodized by ſtudy and obſervation.

THE principal points, therefore, that the *Deſigner* ſhould have in view, are firſt convenience, as has been hinted at already, and then beauty and magnificence. With regard to convenience, few directions can be given, ſince it means no more than contriving all the requiſites belonging to your plan, in all the moſt clear and elegant manner, and then laying out the ſpace they are to be ranged in with the moſt perfect order and oeconomy. As to beauty and magnificence, they are themes never to be exhauſted; and tho' many volumes have been written on them already, as many more might ſtill be added.

SIMPLICITY is generally underſtood to be the ground-work of beauty, and decoration of magnificence. 'Tis certain, the fewer parts a building is compoſed of, if they are harmonized with elegance and proportion, the more beautiful it appears: the eye is beſt ſatisfied with ſeeing the whole at once, not in travelling from object to object; for the whole is comprehended with pain and difficulty, the attention is broken, and we forget one moment what we had obſerved another.

BUT a CONTRAST of FIGURE muſt be preſerved even in the midſt of this ſimplicity. 'Tis in a building, as in muſick; the parts are various and diſagreeing in themſelves, till reconcil'd by the skill and judgment of the maſter. A ſameneſs of form betrays a poverty of imagination; and is the ſame in architecture, as dulneſs in writing: the mind is glutted with it inſtantly, and turns away diſſatisfy'd. It is therefore a principal thing to be regarded by the ſtudent, to deſign ſimply and variouſly at the ſame time, and beauty will infallibly be the reſult of the whole.

PERSPECTIVE is another grand part of *Deſigning*, which demands the maſter's moſt critical regard, in as much as nothing contributes more to grandeur and beauty, if well underſtood; and nothing is underſtood with more difficulty and ſtudy. By perſpective, is commonly meant the thorough inſide proſpect of

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a building: but if it can't be applied with propriety to the art, we would take the liberty of ſubſtituting the painter's word *keeping* in the ſtead of it. For in all buildings, as in pictures, there muſt be one principal figure, to which all the others muſt be ſubordinate; and from whence you muſt ſet out to examine the parts, and to which you muſt return to determine the whole.

Decoration, or choice and diſpoſition of ornaments, is the laſt grand requiſite to make a compleat architect: and this depends partly on genius, and partly on fancy; but both muſt be under the conduct of the ſevereſt judgment and exacteſt taſte. In ſhort, all ornaments, are ill-plac'd, that may be ſpared without being miſſed; as all empty ſpaces are abſurd, where nakedneſs hurts the eye, and propriety would admit of decoration.

We can't ſufficiently recommend to all perſons, who build ſumptuouſly, to calculate their buildings according to the point of light from whence they are to be viewed. If they may, or ſhould be ſeen from far, their parts ſhould be ſimple, great, and noble; if the proſpect is near, the workmanſhip ſhould be neat and little, that it may be ſeen and underſtood, as the nature of its ſituation will give leave.

Upon the whole, nothing but nature, and a long ſtudy of the antient and modern ſtructures, will enrich the mind ſufficiently to excel in this noble art; and this *Dictionary* will be found a proper key to explain their beauties, as well as a needful caution to avoid their defects.

SUP-

SUPPLEMENT.

GUILD-HALL is ſituated very happily, in ſight of the moſt frequented thoroughfare in the whole city, and at the end of a very tolerable viſta, which ſhews the building in the moſt favourable manner: but at preſent, the front of it has not much title to this advantage: 'tis old and *Gothique*, and has no great matter in it either of deſign or execution. The hall within, I acknowledge a very fine room, allowing for the taſte 'tis built in; but then the entrance ſhould have been at the lower end, and not in the middle, for by this means all the beauty of the perſpective is loſt. Another material defect in it, is this: the aſcent of ſteps on the other ſide, is not exactly oppoſite to the gate, as it ought to be, both for the ſake of regularity and beauty; and if thoſe two execrable *Giants*, on each ſide of it, were taken down, twould argue more taſte in thoſe who deſtroyed them, than thoſe who ſet them up.

I SHOULD have been quite unpardonable, in not mentioning SURGEON'S-HALL and THEATRE: both, as I think, built by *Inigo Jones*, and tho' moſt obſcurely ſituated, better deſerving notice and regard, than many glaring piles, which have the advantage of being more publick. The hall is plain, but elegant; the arch at the entrance beautiful, and the alcove, at the end, in the moſt perfect taſte. The theatre is beyond diſpute a maſterpiece, and tho' as ſimple as 'tis poſſible, both in deſign and finiſhing, fruitful in beauties, and affording the ſpectator the higheſt ſatisfaction. If I don't very much miſtake, theſe edifices were repair'd and beautified by the direction, and at the expence of my Lord *Burlington*. A compliment not greater than is due to *Inigo Jones*; but the greateſt any modern can receive, or any modern beſtow.

APPENDIX.

AFTER the first publication of the foregoing pieces, a Letter-writer in the *Weekly Miscellany* thought fit to attack me on account of some expressions I had us'd concerning the clergy and particularly the *Dean* and *Chapter* of *Westminster*, when I lamented the want of *Milton*'s and *Shakespear*'s monuments in *Westminster-Abbey*, page 56. of my *Review*, and found fault with keeping the bones of queen *Catharine* above ground, page 61. and censur'd the wax-work figures in the *Abbey*, page 60. I will set down the whole *Letter* in the *Miscellany*, to which I shall subjoin my *Answer* referring by figures to the respective paragraphs in the *Letter*.

To the Author of the WEEKLY MISCELLANY.

SIR,

(1.) AS it is one part of your design to take notice of books publish'd at home as well as abroad, I cannot help mentioning to you, that I have read, with some pleasure, a little piece just publish'd, intitled, *A Critical Review of the publick Buildings, Statues and Ornaments in and about* London *and* Westminster; in which the author's sentiments are generally just, his expression beautiful, and the hints he gives for future improvement striking and judicious, and shew a fine imagination. But there are two or three passages in the book that have given me great concern, and wherein, I think, the

author

author has debas'd himſelf and his ſubject in ſuch a manner, as is very little ſuited to the *impartiality and judgment* which, in other reſpects, 'tis the profeſſed deſign of the piece to inculcate. What I mean is, his *officious* and perſonal abuſes of ſome of the clergy, and endeavouring to wound all the reſt thro' their ſides; for no *real* reaſon, that appears, but merely becauſe they officiate in ſacred things, and are miniſters of the church of Chriſt. This is indeed become a kind of faſhion among our modern libertines and infidels, and it is an affecting proof of the degeneracy of mankind, that writers of parts and taſte can condeſcend ſo low, as to proſtitute their abilities and judgments to ſuch vile purpoſes. For my own part, tho' I have no particular relation to the order, I profeſs to have an honour for it, and would willingly do them juſtice. And to this end, I deſire you to communicate to the world, the following anſwer to his remarks, which anſwer is grounded on *undeniable facts*; of the truth of which this author, or any other perſon, may eaſily inform himſelf, as I have done. And I am far from being the leſs willing, to take this publick notice of this piece, becauſe it may be a means, by the aſſiſtance of your paper, to make the beauties of it the more known. I would willingly do ſo, as I think it ſeaſonable, uſeful, and entertaining; and I refer it to the author's ingenuity, to do juſtice to its beauties by omitting thoſe blemiſhes to the whole, in his future editions, if he ſhall be convinced, on reading this, that he has not conſulted his own reputation, in thoſe reflections upon the clergy.

(2.) THE Dean and Chapter are no further concern'd, as to the erecting of monuments in general, than to give leave for it, to ſuch as deſire it: and they voluntarily apply all the fees paid for the ground and monuments to the fabrick, and other publick buildings belonging to the college. And if this gentleman will pleaſe to apply to them for erecting any monument or inſcription in honour to the divine *Milton*, which is not offenſive to *religion*, or to the

eſtabliſhment in *Church* and *State*, or to *good manners*, I believe he will find them as ready to grant leave, as he ſhall be to ask it. And he may have this further pleaſure in it, that he may know, that the accuſtom'd fees which will be requir'd of him, will not be put in the pockets of this body, whom he treats with *ſuch reſpect*; but will be apply'd to the *Abbey*, and conſequently to the *preſervation* of the *honorary memorial* itſelf which he ſhall erect. Tho' I muſt confeſs, if he were as willing to think *well* as *ill* of the *clergy*, he needs not be at this trouble to convince himſelf of the falſhood of his own reflection. The monument of *Dryden*, which he mentions, is a notorious inſtance, as far as the fact in queſtion can be, that the clergy can *forget and forgive* the moſt unjuſt and malicious treatment of *themſelves* and their *order*. And if our author expects that the Dean and Chapter ſhould be at the expence of erecting monuments for every eminent poet, or other writer, for fear of the petulant cenſures of ſuch good-natur'd criticks, the impartial may perhaps as much queſtion the *extent of his underſtanding*, as the juſtice of his remarks.

(3.) THE Dean and Chapter are no farther concern'd in the ſhewing the tombs than in the permitting it; and if any indecencies are committed in it, it is without their direction or privity. This grievance in particular, which our author ſo much complains of, if it be continued, is directly contrary to their orders, who long ſince directed that it ſhould be redreſſed, and have been aſſured their orders have been obeyed. They give all the profit which ariſes from ſhewing the tombs, to the *choir* and *officers* of the church, who divide it among them, and manage it as they think beſt for their own intereſt. And ſince this gentleman takes occaſion from thence to be ſo very poignant in his reflections on the ſuppoſed *ſelfiſhneſs* and *covetouſneſs* of the *clergy* in *general*, and of this *body* in *particular*, it ſeems to be but juſtice to them, to obſerve what appear'd to the Hon. Houſe of Commons, upon their late applications

tions to it. By the account ſhewn me by one of the members, it appear'd to the Houſe, the ſeſſions before the laſt, that the Dean and Chapter had, ſince the former grants of publick money for the *Abbey*, expended of *their own* out of *their dividends*, and the *fees* for *ground* and *monuments*, no leſs a ſum than 20412*l.* 17*s.* 11*d.* half-penny on the *Abbey* and other *publick buildings* belonging to the college. And after that Hon. Houſe had been pleas'd, upon this repreſentation, to grant 4000*l.* for the *Abbey*, it appear'd to them, by the account given in this laſt ſeſſion, that the Dean and Chapter had, beſides that ſum of 4000*l.* expended of their *own money* 500*l.* and upwards on their *publick buildings* (excluſive of their houſes) in the laſt year 1733.

(4.) THE matter of fact, with reſpect to the *wax-work figures*, happens, moſt unluckily for our author, to be this. *Henry* the *VIIth's* chapel, where the firſt and chief are placed, belongs to the king; and the Dean and Chapter have barely the cuſtody of it. Inſomuch, that no corpſe is or can be bury'd there, nothing is erected or pulled down, no alterations made, but by the board of works, or by his majeſty's expreſs order, ſignify'd by warrant from my lord chamberlain. So that all the wit and ſatire here, ſo far as it is intended to affect the Dean and Chapter, is quite loſt, and the ſeverity of the reflection, if juſt, falls much higher than this gentleman intended. The Dean and Chapter neither *erected* them, nor receive any profit from *ſhewing them*, nor have it in their power to *take them away*. And upon the whole, every impartial perſon may judge, who beſt deſerves *the cap and bells*; whether the Dean and Chapter for doing what they *have not* done, or for omitting what it is *not in their power* to do; or a writer who goes out of his way to caſt *perſonal reflections* on ſuch a *body*, without any other foundation, than a ſuppoſal of facts, which are every one of them abſolutely falſe.

(5.) I WILL only add, that I am ſorry, for the author's own ſake, that he is in ſuch a ſituation, as

to be induc'd, in *another inſtance*, to debaſe his judgment; and that is, in commending a work at the latter end of his book, that I am inform'd, is moſtly a pyratical tranſcript, and an invaſion of the property of others; and has nothing new of its own to boaſt, which is tolerably done, but the *preface*; part of which our author quotes, and is written in a ſtyle ſo like his own, that tis not difficult to gueſs that the writer of the one is well acquainted with the writer of the other. I would only give him one caution on this occaſion, to be careful, for the future, to put a *due valde* upon his *own judgment*; and not to ſuffer either *importunities* or *temptations* to prevail upon him to *praiſe* or *cenſure* any performance, but according to the *true merit* of it. And it will not be amiſs if the *ſame caution* be extended to ſome of his *brother architects*, who ſeem lately to have ſhewn an inſtance of their *good-nature*, as our author in the three places above, has of the *contrary*, equally at the expence of their *reſpective judgments*. I am, Sir,

Your humble Servant,

PHILANTHROPUS.

ANSWER *to the foregoing* Letter.

(1.) BEFORE I enter into the controverſy, 'tis but decent that I ſhould pay my acknowledgments to the letter-writer for the conceſſions he is pleas'd to make in favour of me and my performance: 'twas a civility I did not expect, tho' I am as much ſurpriz'd at the cavils which he has ſtarted too: I was writing a criticiſm on *building*, not a ſatire on the *clergy*, and therefore how this gentleman came to think I intended to wound the whole order thro' the ſides of thoſe that the very nature of my ſub-

ſubject threw in my way, I cannot poſſibly imagine. I ſhould be glad to be convinc'd how, or which way I have attack'd them as miniſters of the church of *Chriſt*, or merely becauſe they officiate *in ſacred things:* I don't recollect any one circumſtance, in the whole pamphlet, that has the leaſt alluſion to either; and I humbly conceive the ſacredneſs of their characters in ſpirituals, does not protect them from cenſure, when they deviate from the laws of ſenſe and politeneſs. I avow myſelf an *Engliſhman*, and free by nature to have opinions and ſentiments of my own, which I ſhall never be afraid, or aſham'd to acknowledge publickly, on any ſubject that does not interfere with the conſtitution, or the laws of humanity and good manners. I am not conſcious, in the caſe before me, that I have incroach'd on either, and, of courſe, can neither be ſooth'd nor terrify'd out of the ſentiments, which have truth and reaſon for their foundation: neither do I know any order of men ſo ſacred as to be exempt from publick cenſure, when they are guilty of publick miſtakes: and therefore, as I did not go out of my way to make my reflections, I will not deviate now to make an apology. If, indeed, I have made any miſtakes in matters of fact, I think 'tis my duty to ſet them right, as well in favour of the clergy, as of any other body of men: for, tho' they would make themſelves a ſeparate intereſt from the reſt of mankind, I can't help thinking them ſtill a-kin to the laity, as is frequently manifeſt in their frailties, as well as their virtues. But I proceed to reply to the objections.

(2.) WHEN I took the liberty to lament that two ſuch great names as *Shakeſpear* and *Milton* had not due honours paid to their memory, I meant it as a general reflection on the ingratitude and inſenſibility of the whole nation: neither did I expect the Dean and Chapter of *Weſtminſter* would be at the charge of erecting monuments to them, or even to the *Meſſiah* himſelf, if he was to put on mortality, and die a ſecond time: I was willing indeed to find out ſome palliation for the general neglect, of theſe two inim ta-

l'e authors; and, tho' no excuſe was left with regard to *Shakeſpear*, I thought the many libels which have been publiſh'd by the clergy to inſult the memory of *Milton*, afforded a very good reaſon to believe they would oppoſe any publick compliment that might be paid to his aſhes: but it ſeems I was miſtaken, and I am very glad of it: tho', even by the objector's own State of the caſe, they would not permit it, till they were paid their fees to the utmoſt farthing, and, on the ſame terms, they would grant the ſame privilege to *Jonathan Wild*, or *Colonel Chartres*.

(3.) WHAT I mention'd with reſpect to the bones of queen *Catharine*, is a matter of fact which any body may be convinc'd of for ſix-pence any day of the week: neither could I be ſuppos'd to underſtand that orders had ever been given for their interment, as long as they are ſtill above ground: ſo that, if the *Dean* and *Chapter* were not guilty of the firſt indecency, they may, at leaſt, be accus'd of a neglect for its continuance. At all events, the gentleman himſelf ſeems to allow it an impropriety, and therefore I am juſtify'd for repreſenting it accordingly.

(4.) As to the *wax-work figures*, which deſerve to be cenſur'd ſo ſeverely, I am told I have put the blame in the wrong place; that is to ſay, 'tis not the *Dean* and *Chapter* which deſerve it, but the *board of works*: but ſuppoſe it is, is this circumſtance ſo generally known, that I deſerve the *cap* and *bells* myſelf, for misbeſtowing it on others? I don't find my reflections on the ſubject are condemn'd, they are only miſapply'd it ſeems, and I ſhould be glad to know, if 'twas not natural for me, or any body elſe, to fall into the ſame miſtake? but the objector triumphs a little too ſecurely in this place: there are *wax-work figures* in the *Abbey*, as well as in *Harry*'s *Chapel*, and I hope the *board of works* are not accountable for them too: the king *William* and queen *Mary*, which are quoted in the *Review*, are modern to thoſe in the chapel, and there is a caſe erected too, to do the ſame honour to queen *Anne*. Now, tho' it ſhould appear the *Dean* and *Chapter* did not begin this

this ridiculous cuſtom, they are as much open to cenſure for continuing it; and they would ſhew their ſenſe and taſte a great deal more, in utterly aboliſhing it, than forming pretences to excuſe it.

(5.) THE objector having now, as he believes, vindicated the clergy, proceeds to take it for granted that I am the author of the preface to the *Builder's Dictionary**, and that I have forfeited my judgment in recommending it. As to the firſt, if I am, I preſume 'tis no reflection; and, as to the laſt, I take it for granted any man has a liberty to recommend what book he pleaſes: the book, he quotes, I am certain, contains abundance of uſeful knowledge in *building*, and if 'tis borrow'd from other writers, 'tis no more than is confeſs'd in the preface, and, of courſe, can be no reflection either upon the authors, or publiſhers. I have but one thing more to add, which is this, that the *objector* has paid me an involuntary compliment in ſuppoſing me an *architect*; which I declare I am not, tho' I am glad he ſuppoſes I write like one.

THE objector muſt pardon me if I arraign him too of a ſmall neglect in the office he undertook of juſtifying the *Dean* and *Chapter* of *Weſtminſter*; as he may ſee by the following quotation from the *Review*, which he ſeems to have forgot.

SPEAKING of the many injuries that a monument, belonging to one of the *Veres*, has ſuffer'd, I have preſum'd to add the following paragraph.

"I would therefore recommend the care of the "*Dead* to the *Dean* and *Chapter*, as well as the *Liv*"*ing:* and, as they are leaſt able to take care of "themſelves, I think they have a better claim to the "protection of others; and eſpecially as they pay for "their lodging too."

* See page 78.

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